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Maggie Dyke takes 'Silver Scene'

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Brother TOPICS

John Blakeman explains the PPD
Diane Bennett adds finishing
touches

NEW EXHIBITION

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IRIS BISHOP

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IRIS BISHOP

64 Ifield Road, West Green, Crawley, West Sussex RH11 7BQ

ABBREVIATIONS

alt = alternate(ly)
 beg = beginning
 ch = chain
 cm = centimetres
 cont = continue(ing)
 dc = double crochet
 dec = decrease(ing)
 foll = following
 g = grams
 HP = holding position
 in = inch(es)
 inc = increase(ing)
 K = knit
 mm = millimetres
 MT = main tension
 MT-1, MT-2, MT-3 = one, two, three
 full sizes tighter than main tension

MT+1, MT+2, MT+3 = one, two, three
 full sizes looser than main tension
 MY = main yarn
 N(s) = needle(s)
 NWP = non working position
 P = purl
 patt = pattern
 RC = row counter
 rem = remain(ing)
 rep = repeat
 ss = stitch size
 st(s) = stitch(es)
 st st = stocking stitch
 tog = together
 UWP = upper working position
 WP = working position
 WY = waste yarn

YARNS

Yarns used for our patterns are matched to this guide for thickness. If you want to use a different yarn and, especially for readers overseas who may not be able to buy the originals, choose a yarn of the same thickness. If you do use a different yarn here are a few tips.

Firstly, your garment is likely to be more successful if you use a very similar yarn so look for slubbed cotton for slubbed cotton, acrylic for acrylic, wool for wool and so on. A change of fibre is perfectly possible but requires even more care in checking tension, quantity and, above all, suitability in the resulting 'feel' and 'hang' of the knitted fabric.

To compare yarns, hold the proposed substitute over the guide and stretch it out until it is just taut, not pulled tightly. A good match should fit the guide lines closely.

Now that you have a suitable yarn, how much do you buy? Whenever possible buy the yarn by length rather than weight as different fibres and treatments can vary the weight of yarns a great deal. A 500 gram cone of airy acrylic would have many more metres or yards of yarn on it than a 500 gram cone of much denser cotton.

After matching the tension, the garments in the

original and substitute yarns would have much the same number of stitches knitted throughout and therefore need much the same yarn length. When you cannot discover the length on the cone it is best to err on the generous side whilst using your previous experience to decide how many cones you would expect the garment to take.

It is possible to work out the length required for a garment by measuring the length used for a tension square and calculating the total area of the garment from the diagram but I think you would need to be addicted to mathematics to find this worthwhile.

Having bought your yarn, experiment until you have matched the original tension. To achieve the best 'handle' it may be necessary to vary the number of stitches or rows a little. This is no problem if you are using a charting device but will require extra calculation if you want to follow the written pattern where the numbers stated for rows and stitches will not now apply.

If all this sounds like too much trouble, take care. You could be lucky and knit a perfect garment in the first yarn that comes to hand but you could also be badly disappointed. Time is precious to all of us so it is worth 'wasting' a little to avoid wasting a lot. You will be rewarded by a successful result.

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non-working position for a 1x1 rib or every third needle back to non-working position for a 2x1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in

pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non-working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

QUICK CAST-ON

This method can be used for both speed and when edges are either hidden or to be gathered by pulling up yarn end.

Carriage at right. Push alt Ns to WP. Use tension dial setting and either MY or WY as given in pattern. K1 row. Hook on cast-on comb. Push rem alt Ns into WP. K1 row. Carriage back at right. Cont

as given in pattern instructions.

When knitting is removed from machine, pull yarn end at cast-on edge to gather up sts or, for a straight edge, pull yarn end to remove any slack and fasten off. See pattern for which is required. Your manual will describe this method of casting on although it may be called by a different name and may not use a cast-on comb.

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Dear Readers

It's such a joy to see that the pale and pretty look is fashionable again just as Mary Dowse predicted it would be, in Masterclass. Mary is taking a well-earned break this month but will be back with us in the May issue with the latest fashion news from her crystal ball.

Meanwhile there is a tempting choice of patterns this month coloured in the new pastels or with the flaxen linen-look, although I suspect that anyone with a child in the family will start on Ruth Cox's irresistible lamb first – it would make a lovely Easter present.

We welcome Maggie Dyke from Silver Reed this month as she steps into Liz Norton's 'Silver Scene' shoes for a series on the machines she knows so well and wish Anne Kite a pleasant break as she begins the 'knitting summer' she writes about in 'Teach-In'.

Many readers will have seen and possibly entered the Silver Knitter of the Year competition in our sister magazine, *Modern Knitting*, but those of you with Silver Reed machines who have not, are missing a great opportunity. The prizes for the winner look like fame and fortune to me and, as I'm sure that 'my' readers are the best knitters anywhere, how about carrying off the prize for MKM? The details are on pages 56/57 but hurry, there are only a few weeks to go!

Good luck and I wish you all a very enjoyable Easter break.

Sheila

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DESIGNS



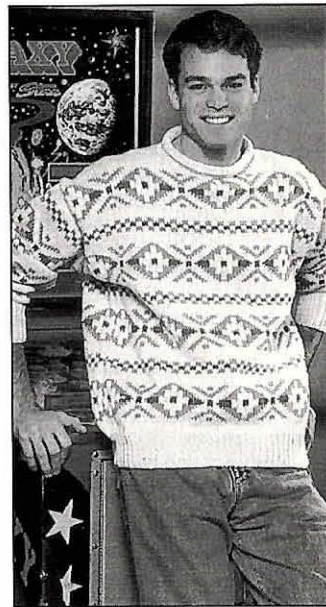
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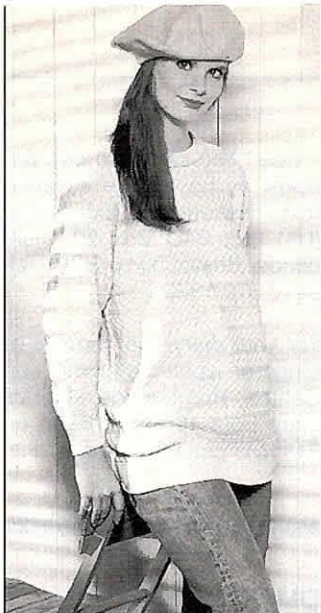
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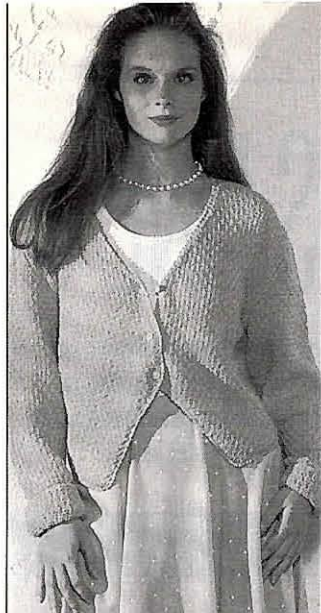
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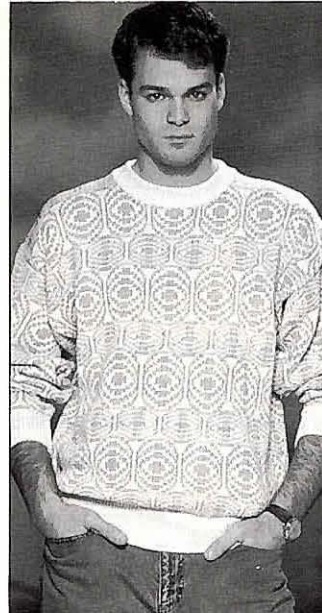
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PHOTO CREDITS

This month's patterns were photographed with
the following accessories:

Page 10: Shirt, LITTLEWOODS HOME SHOPPING.
Trousers, ESSENTIALS. Earrings, MONET.

Page 17: Trousers, FREEMANS. Hat, KANGOL.

Page 23: Jeans, FREEMANS. Beret, KANGOL.

Page 28: Skirt, LITTLEWOODS HOME SHOPPING.
Body, BHS. Necklace, MONET.

Page 43: Jeans, RALPH LAUREN.

Page 61: Jeans, RALPH LAUREN.

Page 67: Skirt, FREEMANS. Hat, KANGOL. Bracelet,
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Page 77: Shirt, RACING GREEN. Jeans, B.S.C.O
Necklace, ACCESSORY TO.

Page 81: Shirt, NAF NAF. Jeans, B.S.C.O. Earrings, LADY
REMINGTON.

NEWS LINE

New products, colours or prices; a special event or a change of address; if it's news, we want to know. Send details, pictures or samples to the address on page 5 or . . .

Fax us on 01628 829816

NEW SHOW

Latest addition to the series of needlecraft shows organised by Nationwide Exhibitions (UK) Ltd is the brand new East of England Knitting and Needlecraft Exhibition to be held at Kingston upon Hull from 31st March to 2nd April.

This should be a popular venue as the statistics have always put East Yorkshire and Humberside very high on the list of 'knitting' areas. Local knitters will be pleased to have the latest products -

yarns, machines, books, patterns, accessories and innovations - brought right to them and, of course, there will be plenty to interest the embroiderers, dressmakers and so on, as well.

The show will include workshops and lectures, demonstrations, competitions and a Fashion Show, all these attractions being included in the ticket price of £4.00 for adults. (Senior Citizens - £3.00, accompanied children up to 16

- free.) You can save 50p per ticket by booking in advance from Nationwide Exhibitions (UK) Ltd, P O Box 20, Fishponds, Bristol BS16 5QU. Tel: 0117 970 1370.

For your diary, the show is at Kingston upon Hull Exhibition Centre, Humberside and it's open from 10 am to 6 pm on 31st March to 2nd April.

next time this happens to you, help is at hand.

The Out of Print Book Service will add the book you are looking for to the list they circulate among second-hand book sources, free of charge. Should your book turn up, you can buy it for around the same price as a similar, new book would cost but the minimum charge is £6.00 and the maximum would depend on the rarity and desirability of the book. There is no obligation to buy if you do not agree to the price quoted and there is no guarantee that your book will be found but, it is well worth a try!

The name and address to keep 'in a safe place' is: Out of Print Book Service, 13 Pantbach Road, Birchgrove, Cardiff CF4 1TU. Tel: 01222 627703.

OUT OF PRINT?

It is so disappointing to find that a book you really want to buy is out of print. This can happen easily when a borrowed book has to be returned to friend or library and you discover you cannot find a copy of your own. Make a note of the address that follows, as

BEAUTIFUL BABIES

Maggie Andrews hopes that babies, however small, will be looking beautiful in neat knitted outfits from her latest book *Beautiful Babies*. It contains patterns for 29 items of babywear - pram sets, shawls, tops, bottoms and booties - and there are two sets of jacket, bonnet and booties specially for premature and low-weight babies.

These patterns are particularly quick to knit since, as Maggie says, speed is a necessity - these special babies always arrive unexpectedly!

The designs use a variety of Bramwell yarns and the book costs £4.50 inclusive of p&p direct from Maggie Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ.

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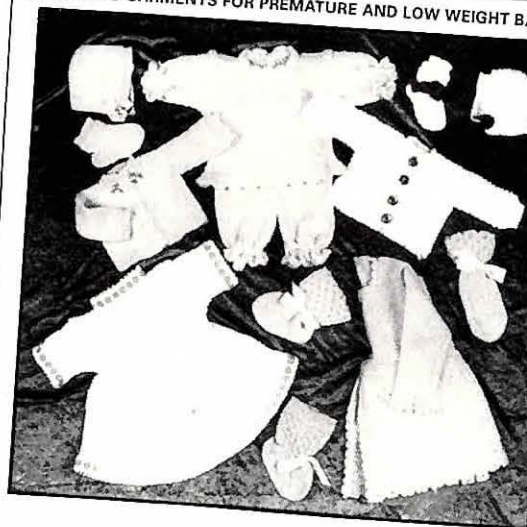
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KNITWARES

Knit2Fit and Instant Knits are two of the products of American group Knitwares. The group consists of Joan Bogden, Laura Lacey, Alida Porter and Carolyn Dadisman and between them they have some very impressive talents and experience in computerized design, garment construction and machine knitting.

The Knit2Fit concept was developed by Joan Bogden to extend the range of garment styles and shapes that can be used in conjunction with the DesignaKnit program. Instructions are included for all machine types, there are illustrated finishing instructions and a wide size range available for each style. Also included is a Custom Alterations Program to ensure the garments really are made-to-measure.

Also from Knitwares is Instant Knits, which uses DesignaKnit, Creation 6 or BitKnitter to combine simple sweater shapes with more elaborate single-bed stitch patterns – some using the full needlebed. The stitch patterns

feature total float control and are completely translated and ready to knit on Japanese or Passap machines. An example from the range is the child's sweater on page 48. Here the duck and bow designs make

up the border of the smallest size or are worked as a central motif in the border of the larger sizes given in our pattern. The Instant Knit programs are both simple and sophisticated, providing fool-

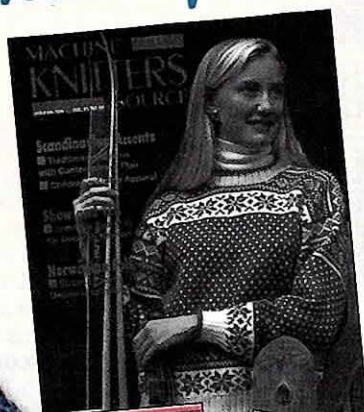
proof knitting at a high design level.

All the Knitwares products are available from Angela Gordon, 29 St. Helens Road, Sandford, Wareham, Dorset BH20 7AX.



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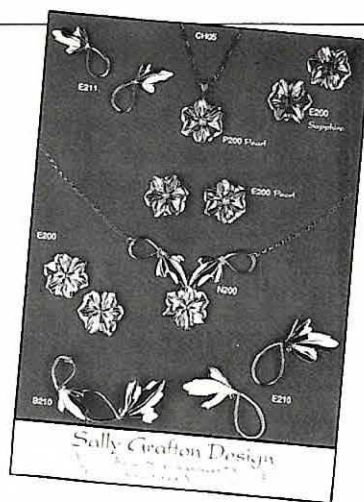
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PRECIOUS FLOWERS

So when you have finished that extra-special outfit for the big occasion . . . doesn't it deserve some extra-special jewellery?

Sally Grafton Designs produce a small but exclusive catalogue of flowers, sculpted in silver or gold and, in many cases, set with precious stones. The flowers are beautifully delicate – primrose or clematis, fuchsia or narcissus and so on – and are formed into earrings and pendants, brooches and stick pins.

This is 'real' jewellery, to pass on to your children, but it is affordable in that, if you can't run to a clematis pendant in 18ct gold with 25pt diamond (£418.00), you can buy the same design in silver without a stone for only £16.00. So if you want to treat yourself or provide some very strong hints about your next birthday present, send for more information about this hall-marked



jewellery to: Sally Grafton Design, 3 Victoria Road, Sevenoaks, Kent TN13 1YB. Tel: 01732 460929.

WOOLLY THOUGHTS

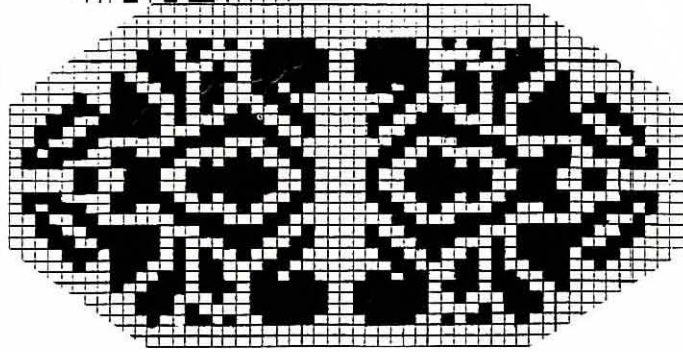
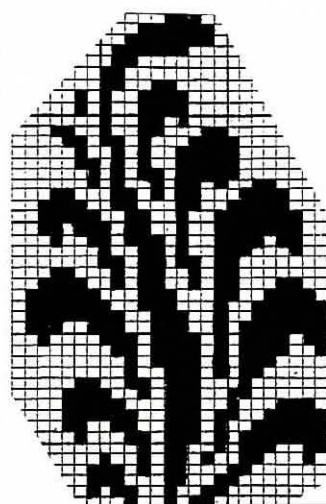
The Knitting and Crochet Guild are running a competition based on the methods and ideas expressed in a book published last year. 'Woolly

NEW DESIGNS

A course in Creative Embroidery was Meg Boyd's stepping stone to designing stitch patterns for knitting. The course fired up her creative imagination and Meg, looking around for a suitable mode of

expression, turned to designing punchcards for the machine her cousin had been using to knit sweaters for whole family. Taking her cousin's advice on the suitability of designs and the ease of knitting them, Meg built up her experience and stock of 24-stitch designs and moved on to larger ones with the aid of an experienced knitter with an electronic machine, who was found by advertising in the local paper.

Now Meg has a wide range of designs on different themes, from small repeats and borders to large motifs. See for yourself – a SAE will be returned with a list of them all plus a free 24-stitch design as a sample. The address is: Meg Boyd Designs, 7 Grandfield Street, Loscoe, Derbyshire DE75 7LS.



Terry Armitstead

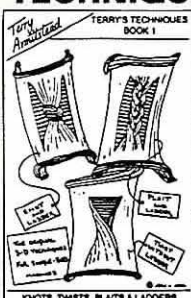
DESIGNS

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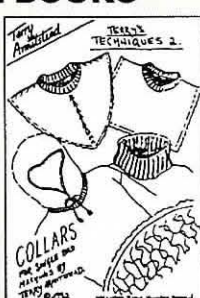
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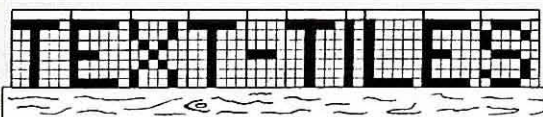


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Thoughts – How to unlock your creative genius' is the title and it's co-authored by Pat Ashforth and Steve Plummer to promote their 'revolutionary way to knit that is easy, fun and can't go wrong'.

The idea of the competition is to compare garments submitted in knitting and crochet which have been inspired by Pat and Steve's 'Woolly thoughts' and to see just how creative the competitors have been in adapting the original ideas. There are cash prizes for the winners and children and students are eligible too.

The Guild plans to present the prizes at their AGM in July and

the garments submitted will be part of a travelling exhibition well into 1996. This sounds a really intriguing competition but the closing date is at the end of the month, 31st March, so send a SAE for your application form right away. The address is: Woolly Thoughts Competition, 5 Roman Mount, Leeds LS8 2DP.

Should you also need a copy of the book, send a cheque for £10.99 payable to S Plummer to: Steve Plummer, 60 Chatham Street, Colne, Lancs BB8 9LR.

Electronic Patterning Course is to encourage knitters to understand and use this wonderful machine.' Therefore, the course is divided into two parts. Part 1, made up of six lessons, includes basic knitting information enabling the student to achieve the patterning work involved – two, three and four colour designs and so on. Part 2, which will be available later this year, will move on to more advanced patterning.

Lessons are sent, two at a time, to be completed at your

own speed. They are returned to Pat for checking, comment, any necessary help and grading, if required. Your work and assessment of it, will be sent back with the next two lessons. By keeping her costs to the absolute minimum Pat has priced Part 1 of the course at an all-inclusive £35.00 or, for knitters overseas, £55.00, payable by sterling cheque.

For full details of the Course, please send a SAE to: Pat Coulston, 3 Blake Hill Crescent, Poole, Dorset BH14 8QN.



BE AN E6000 EXPERT

Pat Coulston's articles for our regular 'Question Time' are among our most popular, so her fans will be fully aware of the E6000 Correspondence Course she launched last autumn. However, new readers or newcomers to the E 6000 (electronic version of the Passap/Pfaff Duomatic machine for complete newcomers), might like details.

Pat says, 'The purpose of this

OBITUARY

It is with great sadness that we report the recent loss of Fiona Lewis who died on 27th January 1995. Fiona, a dear friend and colleague, was our Advertising Manager for many years and in those years, became the friend of many an advertiser too.

It is nearly three years since Fiona retired due to ill-health and throughout a long illness she showed amazing courage, cheerfulness and determination to enjoy life

without complaint. Any enquiry about her health would be turned aside by her eagerness to know our news and sympathise with our problems. Her outstanding example is one that few of us will be able to follow but one which no one who knew her could ever forget.

Fiona leaves three children, two grandchildren and a host of family and friends to remember her with love and admiration.

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Designed by

APRICOT SOUFFLÉ

1

Nina Miklin

RIGHT FRONT

Arrange over 62 [68, 74, 80] Ns for 2x1 rib and knit selvedge following instructions on diagram. Set RC at 000. Continue working from diagram to RC 200 [206, 226, 236] whilst shaping the front opening from RC 035 [040, 045, 050] and the armhole from RC 081 [087, 098, 108]. At RC 200 [206, 226, 236], shape shoulder.

SHAPE SHOULDER

Cast off 6 [8, 10, 12] sts, K 2 rows.
* Cast off 10 sts, K 2 rows; rep from * twice more.

LEFT FRONT

Work as for Right Front, reversing shaping.

BACK

Arrange over 124 [136, 148, 160] Ns for 2x1 rib and knit selvedge following instructions on diagram. Set RC at 000. Continue working from diagram to RC 198 [204, 224, 234] whilst shaping the armhole from RC 081 [087, 098, 108]. At RC 198 [204, 224, 234], shape back neck.

SHAPE BACK NECK AND SHOULDER

Push all Ns to left plus 8 Ns at right of centre O to HP and cont on rem sts for first side. K 2 rows. Push 5 Ns at neck edge to HP, K 2 rows. Push 4 Ns at neck edge to HP, K 2 rows. Push 3 Ns at neck edge to HP, K 2 rows. Push 2 Ns at neck edge to HP, K 2 rows and at the same time, shape shoulder as given for Right Front when RC shows 200 [206, 226, 236]. Return to Ns in HP. Knit 8 sts at right and left of centre O for centre back neck on to WY and release from machine. Complete to match first side, reversing shaping. Join shoulder seams.

SLEEVES

Arrange over 62 [62, 68, 68] Ns for 2x1 rib and knit selvedge. Set RC at 000. Using tension 0 ●/0 ●, K 23 rows. Using MT/MT, K 1 row. Put sts on to WY, remove from machine and replace on to 68 [68, 72, 72] Ns. Set RC at 000. Continue working from diagram to top of sleeve.

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge 24 stitch punchcard machines with a ribber for welts and cuffs.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Nina Miklin Milan.
150 [150, 200, 200]g cone in Col 17 (MY).
(Yarn Guide No. 4.)
4 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 145g.

The fibre content of this yarn is 80% Super Kid Mohair, 20% other fibres. For further information about this yarn and 'Knit To Finish' Book 1 (see Knitting Notes), please write to Nina Miklin, 104 Biddulph Mansions, Elgin Avenue, London W9 1HU.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

SIZES

Small [medium, large, extra large].
To suit bust 76-82 [86-92, 96-102, 106-112] cm, 30-32 [34-36, 38-40, 42-44] in.

MAIN TENSION

26 stitches and 47 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Knit side of knitting is right side of garment.
- When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
- The welts and cuffs are knitted in 2x1 rib. Put slide lever on II on Brother machines. Use the P carriage on Silver Reed machines.
- If following the instructions in Nina Miklin's 'Knit To Finish' Book 1, work as follows:- After placing the front and back neck stitches on top of the neckband stitches, knit the tight row on MT-1, knit the loose row by hand and work the latch tool cast off as described in Part Four, Chapter 4 and 5 respectively.

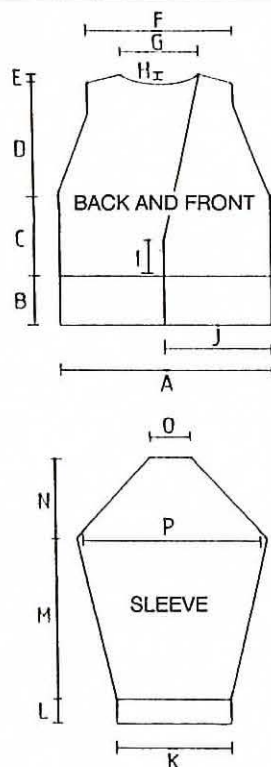
SHAPE TOP

Continue working from diagram, shaping sleeve head as follows:-
* Dec 1 st at each end on next row, K 1 row. Dec 1 st at each end on

next row, K 2 rows. Rep from * to RC 077 [077, 082, 082]. Dec 1 st at each end on next 4 rows. 42 [42, 48, 48] sts rem and RC shows 081 [081, 085, 085]. Cast off.

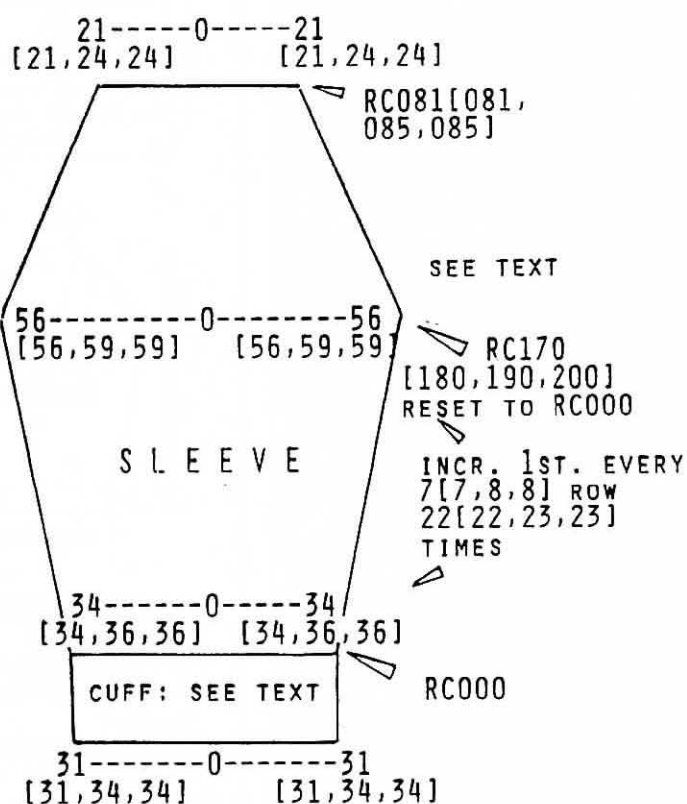
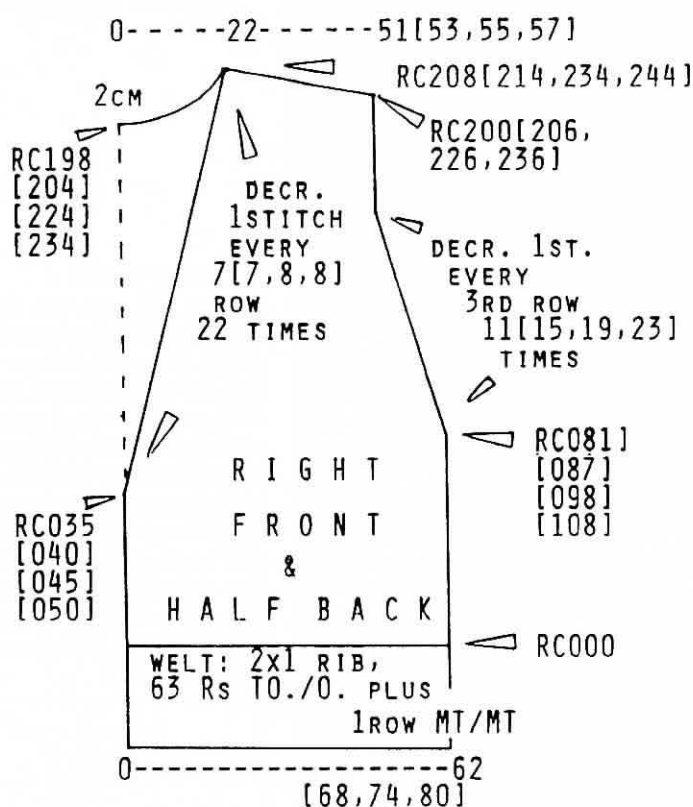
BUTTON BAND

Cast on 159 [162, 177, 182] sts with WY and K a few rows. Set RC at 000. Using MY, K 1 row MT, 3 rows MT-1, 5 rows MT-2, 15 rows MT-3, 5 rows MT-2, 3 rows MT-1 and 1 row MT. Pick up loops of first row worked in MY and place on to corresponding Ns. Using MY and MT, K 1 row. With P side facing, pick up sts along left front edge and across half back neck and place on to same Ns. Using MT-1 and MY, K 1 row. K 1 loose row and cast off.

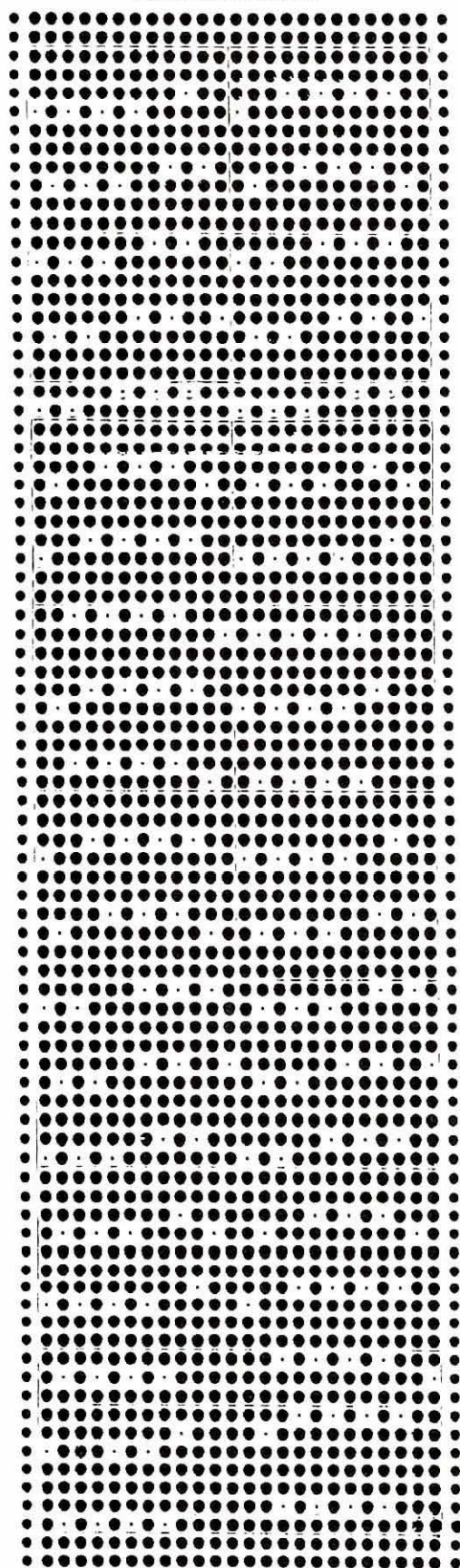


- A = 47 [52, 56, 61] cm
B = 11 cm
C = 17 [18.5, 20.5, 22.5] cm
D = 25 [25, 27, 27] cm
E = 2 cm
F = 32 [33, 35, 36] cm
G = 17 cm
H = 2 cm
I = 7.5 [8.5, 9.5, 10.5] cm
J = 23.5 [26, 28, 30.5] cm
K = 26 [26, 27.5, 27.5] cm
L = 5 cm
M = 36 [38, 40, 42] cm
N = 17 [17, 18, 18] cm
O = 8 [8, 9, 9] cm
P = 42.5 [42.5, 45, 45] cm

12 ►



PUNCHCARD CHART

**BUTTONHOLE BAND**

Work as for Button Band, incorporating four buttonholes, as follows, when RC shows 007 and 026. Make first buttonhole over 5th, 6th, 7th and 8th sts from left then *miss 14 [15, 16, 17] sts and

make a buttonhole over next 4 sts; rep from * until four buttonholes have been worked.

BLOCKING AND PRESSING

With wrong side facing, block knit-

ting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Set in sleeves. Join side and sleeve seams. Join ends of bands at back neck and sew on buttons. Hand wash the garment in lukewarm water, as required.

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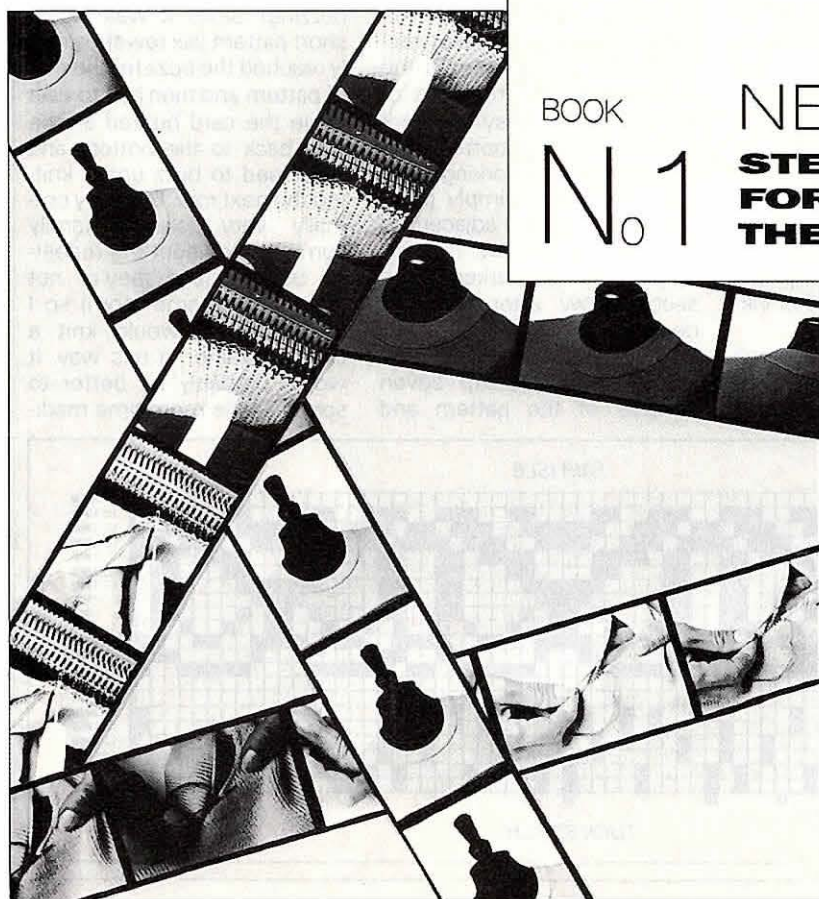
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SINGER SPECIAL

DESIGNING GEOMETRIC PATTERNS

You're all getting pretty used to your machine by now so this month we are going to try our hand at designing our own geometric pattern.

Angela Gordon

First let's take a look at some of the ground rules of Geometric pattern cards: A repeating design must fill the full 60 stitches of the card which means that a single repeating unit must divide evenly into 60.

A single motif requires two blank stitches at either side and therefore it must not be larger than 56 stitches wide.

Geometric designs knitted as single bed Fair Isle will always appear somewhat short and fat compared to the original design. That is because knitted stitches tend to take up more area widthways than lengthways. Most geometric patterns do not lose anything by being squashed but for a design to keep its proportions, you must plan it on stitch proportioned graph paper.

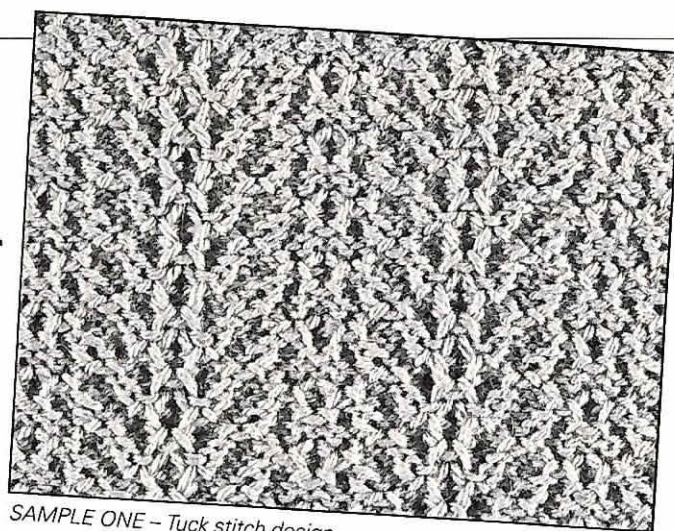
In tuck stitch patterns no more than four vertical squares should be marked and only two if the pattern is to be knitted with the double length switch on. Any more would cause the fabric to gather too much at either side of the tucking needle and correct knitting would be impossible. For single bed tuck only single stitches should be marked horizontally since adjacent tucking does not work.

To create your own designs you will require some blank geometric pattern cards, Letraset or Technigraph transfer squares, black tape from Woolley Software or black India Ink and a mapping pen. I would be very pleased to hear from other Singer knitters who have had success with any

other media for marking the cards since I found all the above tiresome. The India ink got my 'thumbs down' because it had to be left for 24 hours to dry - I like to sample knit as soon as I have completed a design because they are never exactly right first time.

Before designing on to the pattern card it is best to work out the design on squared graph paper first. This will allow you to work in pencil and correct any errors before putting the transfers in place. I have to admit that I cheated with my designs and worked them on a computer using DesignaKnit. The tuck stitch design was only 12 stitches wide so I expanded it five times horizontally before printing and the Fair Isle design had to be expanded three times to fit right across the card. I then printed out a template which fitted exactly beneath the pattern card, so that all I had to do was copy the black squares with the transfers, tape or ink.

I found the Technigraph squares best for the tuck stitch design (the one at the



SAMPLE ONE - Tuck stitch design

bottom of my pattern card) because the longest stitch span was three. This design didn't take too long to do and I quite enjoyed gently rubbing on the transfers with a ball-point pen. Do be very careful not to smudge any squares you have already filled. Work from the top left corner if you are right handed (opposite for left handed knitters) and when a design is long you should stop and place the Technigraph backing paper over the design and press on the squares to ensure they are well stuck. Now, cover the area already worked with a clean sheet of paper and continue marking while avoiding exerting any pressure on the paper-covered section.

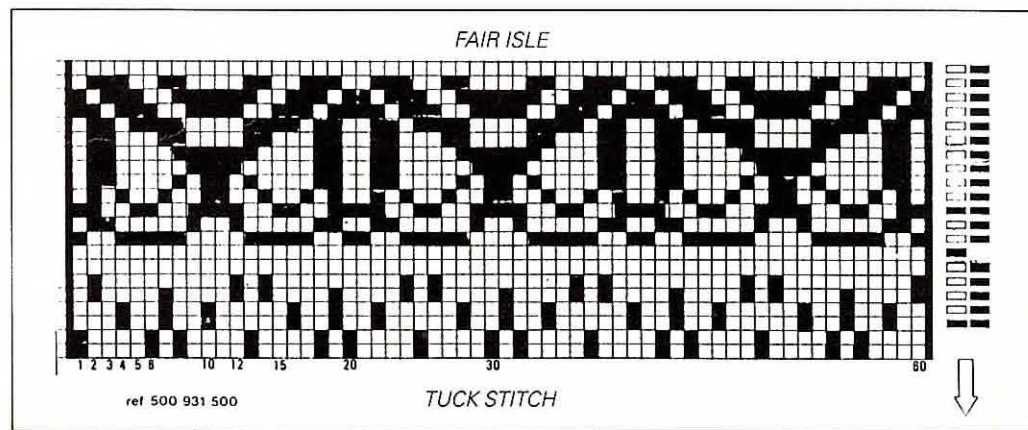
When the tuck stitch design was completed I marked the beginning and end of the design with the Letraset rectangles. If your pattern is the first on the card, the start of the pattern is easy to mark because it is the bottom rectangle. When working part way up a card, simply place the start rectangle adjacent to the third pattern row. The end of the pattern is marked on the second row after the last design row.

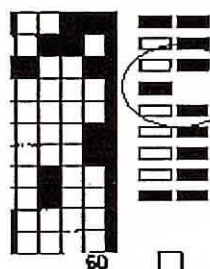
Finally I counted up seven squares of the pattern and

used a red permanent overhead projector pen to draw a line beneath the rectangles adjacent to the eighth row. Basically this is extending the line between the seventh and eighth rows of the pattern.

There was just one thing wrong with the design now! This is a tuck stitch design and I didn't want it to tuck for more than three rows. Therefore I had to make the pattern card read from bottom to top continuously and had to remove the right rectangle next to the end of the pattern marker. I used a sharp scalpel to scratch away the black mark already placed there at the printers. See diagram.

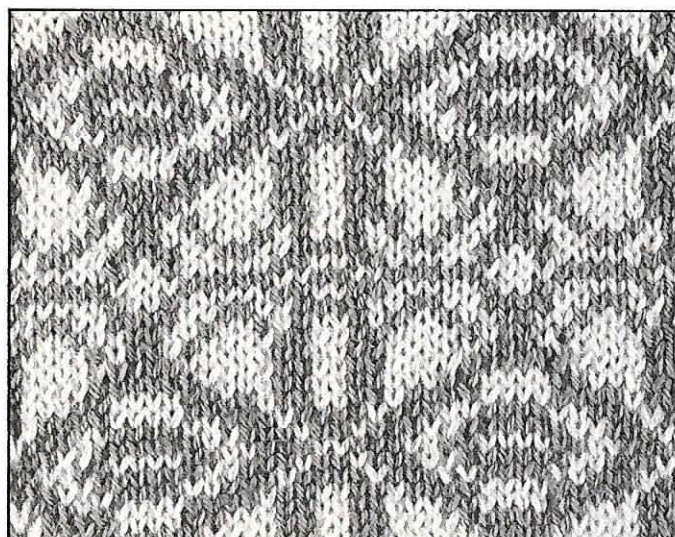
Sample 1 shows the result of this design. I did not enjoy knitting it because of all the buzzing! Since it was just a short pattern (six rows) I quickly reached the buzz for the end of pattern and then had to wait while the card buzzed all the way back to the bottom and continued to buzz until I knitted the next row. Even my normally very tolerant family commented about the repeated buzzing (and they're not even in the same room) so I don't think I would knit a whole sweater in this way. It would probably be better to spend a little more time mark-





Right hand rectangle has been removed so the card will return to first pattern row.

SAMPLE TWO - Fair Isle design



ing out several vertical repeats of the pattern and modify it so it could be knitted from bottom to top, then top to bottom. Now I know why the cards come pre-marked this way!

My second design is for Fair Isle knitting and is symmetrical both vertically and horizontally so I can mark just the lower half of the design. This design has lots of squares to be filled so I decided to give the tape a try. At first this was a total failure as every time I tried to cut the tape it pulled off the card. Then I remembered Terry Cotton telling me to use a sharp knife to cut it and realised there must have been more emphasis on the SHARP part! I got a brand new paper scalpel and it worked like a dream.

However, I did find the tape too fiddly for single squares so I taped all areas where there were four or more squares in a horizontal or vertical line and then filled in the others with the transfers.

After marking the bottom and top of the design and the start-

ing line I knitted a swatch and was quite pleased, but there are a few changes I would like to make. Could I face scratching off the squares I no longer want filled and then adding more, or should I just knit it as it is? I think I will experiment with the computer printouts!

I tried knitting a sample with a printout taped to the geometric card and it was almost alright. I am using a Laser printer so get really good quality prints but my paper is slightly too thick to allow the light to penetrate properly where there is no black. I think I will look into the possibility of getting acetate sheets that can be put through the printer, or maybe try some thinner paper.

I believe that I will enjoy creating the decorative cards more than the geometric ones, but I do think that we should all knit a garment using a geometric design first. So, next month I will be back with a pattern for you before we continue our experimentation. In the meantime, do have a go at designing your own geometric patterns.

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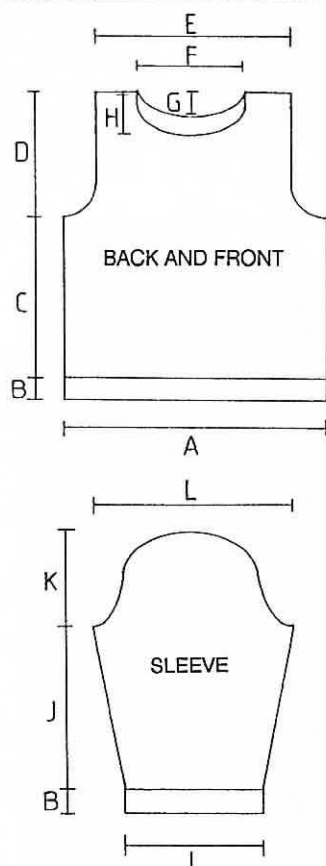
LACY FLAX

2

Jennifer
Tellwright

BACK

With carriage at right and using MY, cast on 154 [162, 170, 178] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 20 rows. Transfer sts for st st *. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in lace patt over centre 28 Ns. Set RC at 000. Using MT K 136 rows.



- A = 48 [50.5, 53, 55.5] cm
B = 4 cm
C = 29 cm
D = 22.5 [24, 25.5, 27] cm
E = 36.5 [38, 39, 40.5] cm
F = 19 cm
G = 4.5 cm
H = 7.5 cm
I = 25.5 [26.5, 28, 29] cm
J = 29.5 cm
K = 18 [19.5, 21, 22.5] cm
L = 31.5 [33, 34, 35.5] cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a lace carriage and ribber. Owners of other machines should substitute a similar lace pattern recommended for their machine.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Celandine Claire. (Yarn Guide No. 11.)
1 x 500g cone in Natural (MY).

GARMENT WEIGHT

Finished garment in first size weighs 320g.

The fibre content of this yarn is 43% Cotton, 30% Linen, 27% Silk. For further information about this yarn, please write to the following address:- Celandine Limited, 44 Kirkgate, Otley, West Yorkshire LS21 3HJ.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 92 [97, 102, 107] cm, 36 [38, 40, 42] in.
Actual size 95 [100, 105, 110] cm, 37½ [39½, 41½, 43½] in.
Length to shoulder 55.5 [57, 58.5, 60] cm, 22 [22½, 23, 23½] in.
Sleeve seam 33.5 cm, 13½ in (adjustable).

TENSION

32 stitches and 47 rows to 10 cm, 4 in measured to include half the lace panel and stocking stitch (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- We used a Brother card for this pattern and reproduce it courtesy of Jones + Brother. For further information about Brother cards and machines, please write to Jones + Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.
- Owners of electronic machines should place the pattern over centre 0.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows.
Dec 1 st at each end on next 0 [2,

4, 6] rows. K 2 rows. Dec 1 st at each end on next and every foll 3rd row until 130 [134, 138, 142]

sts rem, then on every foll 4th row until 118 [122, 126, 130] sts rem
**. K 48 [52, 58, 62] rows. Cont in st st.

SHAPE NECK

Using nylon cord, K 72 [74, 76, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg on next and foll alt row, K 1 row. Dec 1 st at beg on next and every foll alt row until 28 [30, 32, 34] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over 26 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

FRONT

Work as for Back to **. K 34 [38, 44, 48] rows. 36 rows less have been worked to shoulder than on Back. Cont in st st.

SHAPE NECK

Using nylon cord, K 72 [74, 76, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg on next and foll 2 alt rows, K 1 row. Dec 1 st at neck edge on next and every foll alt row until 30 [32, 34, 36] sts rem, then on every foll 4th row until 28 [30, 32, 34] sts rem. K 14 rows. Cast off. With carriage at right, unravel nylon cord over 26 Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using MY, cast on 68 [72, 76, 80] sts at centre of machine in 1x1 rib. Work as for Back from * to *. Using WY, K a few rows and release from machine. With carriage at right, push 82 [86, 90, 94] Ns at centre of machine to WP. Replace sts on to Ns, inc evenly. Unravel WY. Insert card and lock on first row. Take carriage across twice with-





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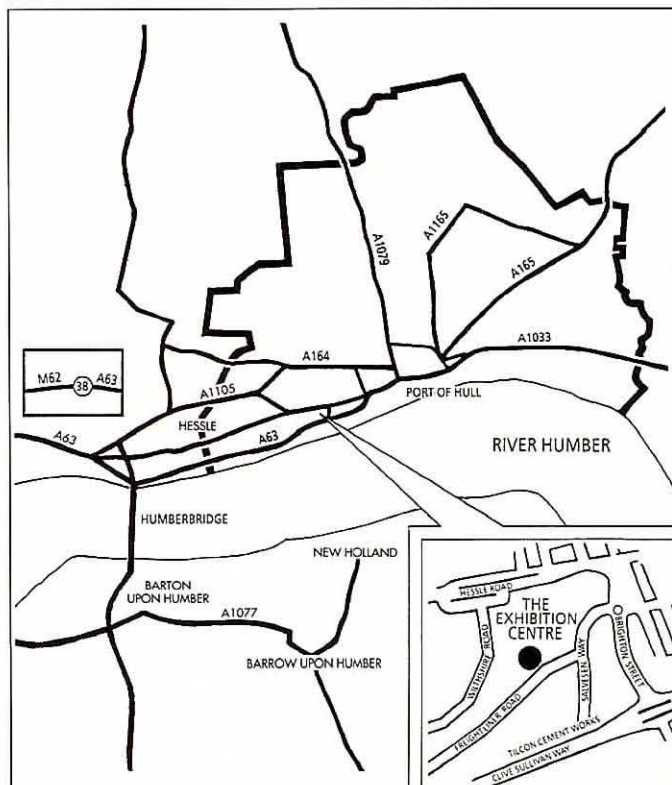
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out knitting. Release card and cont in lace patt over centre 28 Ns. Set RC at 000. Using MT, shape sides by inc 1 st at each end on every 12th row until there are 92 [96, 100, 104] sts, then on every foll 13th row until there are 102 [106, 110, 114] sts. K 13 rows. RC shows 138. Adjust length at this stage, if required.

SHAPE TOP

Cast off 9 sts at beg of next 2 rows. Dec 1 st at each end on every alt row until 72 [76, 80, 84] sts rem, then on every foll 3rd row until 56 [58, 62, 64] sts rem, then on every foll 4th row until 46 [48, 48, 50] sts rem, then on every foll 3rd row until 34 sts rem, then on every foll alt row until 24 sts rem. Cast off.

neck, 28 sts up right side of back neck, 37 sts down right side of front neck, 26 sts across front neck and 37 sts up left side of front neck and place on to Ns. Unravel WY. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-3/MT-3, K 40 rows. Transfer sts for st st. Using MT, K 1 row. Cast off loosely.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

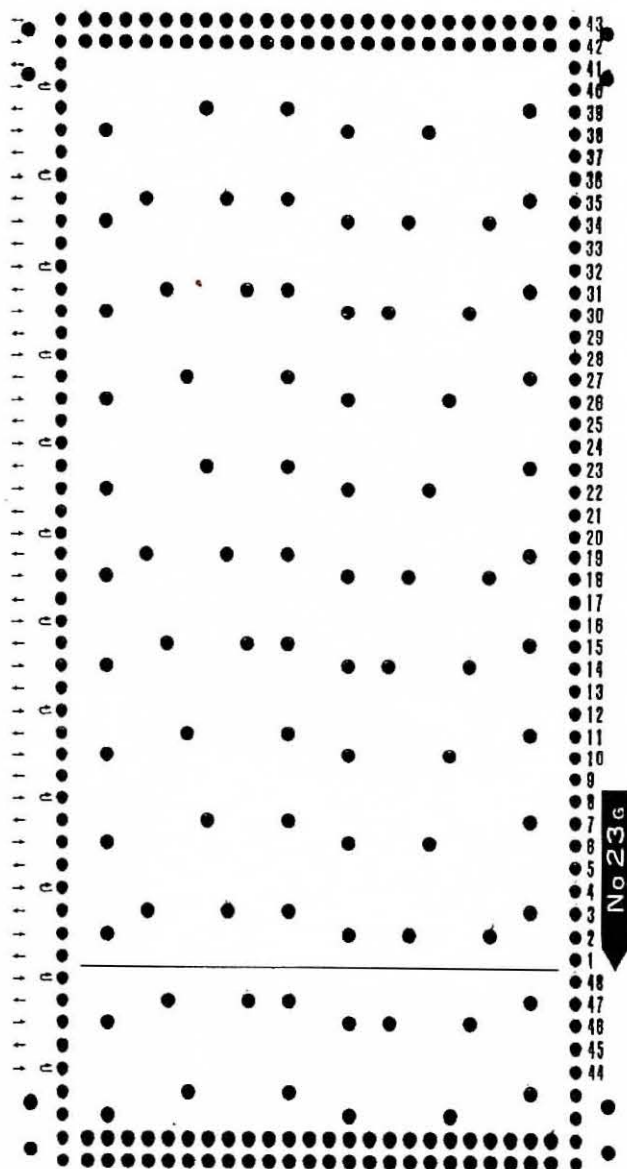
NECKBAND

Join right shoulder seam. Push 182 Ns to WP. With P side facing, pick up 28 sts down left side of back neck, 26 sts across back

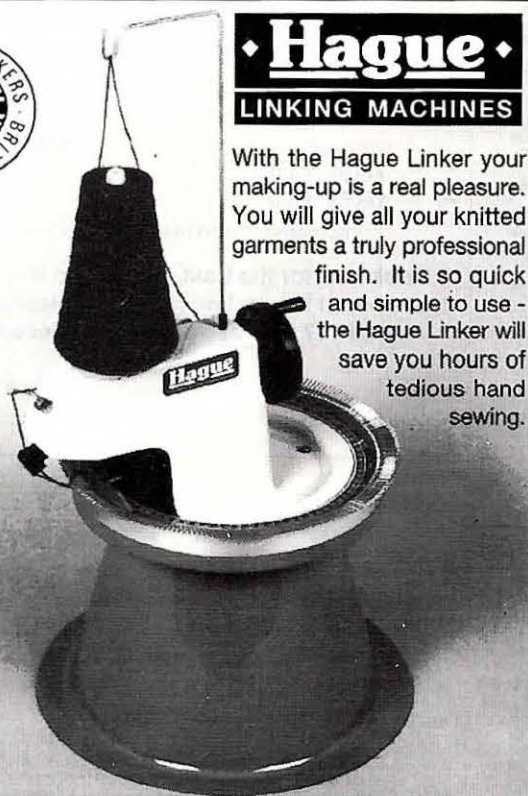
MAKING UP

Join left shoulder, neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to inside and catch down.

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BROTHER JOHN

MAKING THE MOST OF THE PATTERN PROGRAMMING DEVICE - PART 1

The Brother Pattern Programming Device (PPD) is very much the dedicated 'home computer' for users of all but the earliest models of Brother electronic machine. It capitalises on the ease with which electronic stitch pattern information can be manipulated to provide you with a powerful tool for creating, combining and altering stitch patterns.

John Blakeman

Its great advantage is that you are able to create and amend patterns on a television screen. These are then loaded reliably into the knitting machine, either by way of a cartridge or through a special interface cable. They can be stored either in the cartridge that comes with every PPD, or on floppy discs if you buy an optional Brother FB 100 disc drive. You can also make a paper copy of any stitch pattern by connecting an Epson compatible printer to the PPD.

However, it also has its limitations. The PPD works purely on stitch patterns and does not have any functions which are helpful in garment design or shaping.

It is perhaps an indicator of the pace at which technology has developed over the last ten years that integrated software packages for garment shaping and stitch patterns are available, for example Soft Byte's Designaknit 5 and Clwyd Technic's Brother System 90. Even more startling is the fact that a personal computer on which these packages run is now within the scope of a domestic budget - albeit a prosperous one!

However, the PPD still has its place. It is simple to use, small and light for easy movement

and storage and uses a domestic television for the screen display. It is certainly as easy to use as the games machines that are so common these days and as we shall see there are similarities.

COMPATIBILITY AND COMMUNICATION WITH MACHINES

A PPD cannot be used with every Brother electronic machine. It cannot be connected to the KH-910 at all, either Mark I or Mark II versions. Nor can it be used with the original KH-950. It can however be used with a KH-950 which has been upgraded to the KH-950i specification.

It communicates through an interface cable with the KH-940, KH-950i and the KH-965i (also the KH-930 and KH-930M, which were models never sold in the UK but which readers may have acquired abroad).

Communication between the PPD and the KH-270, KH-900 and KH-965 is by means of the cartridge which has to be unplugged from the PPD then plugged into the knitting machine. Users of the KH-965i can also use this method. Note that if you are using a KH-900 and another cartridge

fed machine, you cannot simply swap the cartridge between them. The KH-900 is limited to pattern repeats of up to 24 stitches only and the cartridge is formatted differently. You can use the same cartridge with machines operating in the same mode and we shall be looking at 'modes' shortly.

THE DIFFERENT MODELS OF PPD

The first PPD was the PPD 100, which was designed to work with the KH-930 and KH-930M. Like those machines, it was never sold in the UK. If you should come across one of these on the second-hand market (which some traveller will have imported privately) don't buy it unless you have a KH930 machine and television from the country of origin, which will be compatible with the PPD! Incidentally the KH-930 range was very similar to but less able than the KH-940. We didn't miss anything exciting here in the UK!

The first PPD to be sold on the UK market was the PPD 110. This will work with all the machines listed above except the KH-900, but lacks some of the features of the current model, the PPD 120. The missing features include information screens, pattern rotation and substitution. Fitted with Pattern Cartridge II, which has a battery life of five years, it has access only to the five hundred and fifty five Stitch World patterns built into the base unit.

However, lots of the 'brains' of the PPD are contained in the cartridge and by obtaining a 'Pattern Cartridge III', most of the features of the current PPD 120 can be obtained.

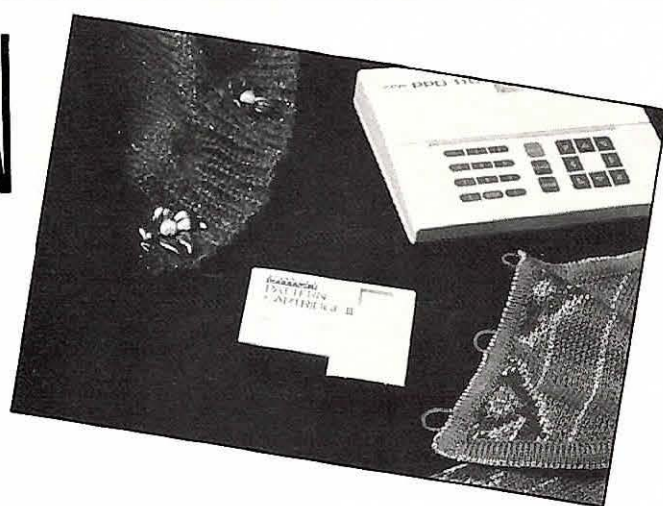
Pattern Cartridge III, which is standard on the PPD 120, has a battery life of 10 years, double that of the previous cartridge and in addition to the five hundred and fifty five Stitch World patterns built into the base unit, this cartridge contains another 228 permanent patterns which are those built in to the KH-270 chunky machine.

MEMORY AND PATTERN TRANSFERS

It is useful to think of the memory in your knitting machine as a large area of graph paper. Each pattern that you create is marked out on this sheet and given a number (901, 902 and so on) so that it can be identified. The electronics of the machine records (amongst other things) the size and location of each pattern against the pattern number so that it knows precisely where to look when you call for that pattern.

One of the features of the revolution in electronics technology since this was introduced into domestic knitting machines has been the ability to manufacture memory chips of larger and larger size, the result being that memory capacity has become very much cheaper. As memory has become cheaper, more of it was built into successive models of knitting machine. Additionally it became feasible to introduce electronics into lower cost models of machine, such as the KH-900.

In the Brother range, we had first the KH-910, then the KH-930 range, then followed by the KH-940, KH-950s and KH-965s, the last three models having similar sized memories. The KH-900 was the first 'economy' model



Designed by

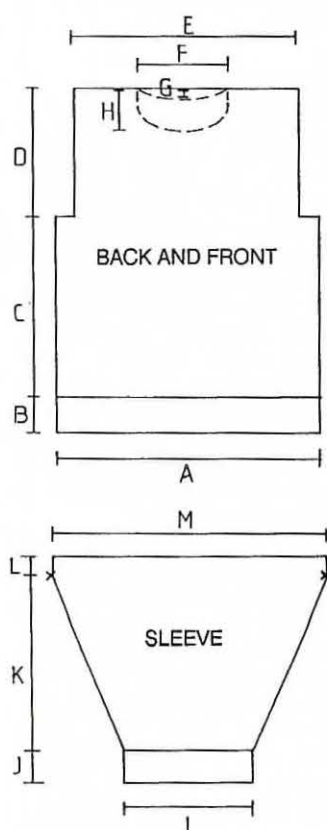
ICY BLUE

3

Fran Francis

BACK AND FRONT ALIKE

With garter carriage at right and using MY, cast on 150 [164, 178] sts at centre of machine. Insert



- A = 53.5 [58.5, 63.5] cm
- B = 7 cm
- C = 36.5 cm
- D = 26.5 cm
- E = 46 [51, 56] cm
- F = 18 cm
- G = 1.5 cm
- H = 8 cm
- I = 26 cm
- J = 6 cm
- K = 35 cm
- L = 3.5 cm
- M = 56 cm

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

Simply Shetland 2-ply Cotton used double throughout. (Yarn Guide No. 11.)
500 [525, 550]g in Ice (MY).

GARMENT WEIGHT

Finished garment in second size weighs 500g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Simply Shetland, 9 West Port, Edinburgh EH1 2JA. Tel: 0131-228 4578.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 105 [115, 125] cm, 41½ [45½, 49½] in.
Length to shoulder 70 cm, 27½ in (adjustable).
Sleeve seam 41 cm, 16 in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 50 rows to 10 cm, 4 in measured over garter stitch pattern after washing and steam pressing sample (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

- a) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- b) All row counter readings given refer to row counter on garter carriage unless otherwise stated.
- c) Use two ends of yarn together throughout.
- d) Owners of electronic machines should place pattern over centre 0.

card or program machine for 1x1 rib. Set RC to 036. Using MT-4, work 36 rows in 1x1 rib. RC shows

000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 180 and using MT, work

180 rows in patt. RC shows 000. Adjust length at this stage, if required.

SHAPE ARMHOLE

Set RC to 134. Cast off 10 sts at beg of next 2 rows. 130 [144, 158] sts. Work 132 rows. RC shows 000. Cast off.

SLEEVES

With garter carriage at right and using MY, cast on 74 sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 026. Using MT-4, work 26 rows in 1x1 rib. RC shows 000. Using MT, K 2 rows st st. Change to main garter stitch patt. Set RC to 174 and using MT, work 174 rows in patt and at the same time shape sides by inc 1 st at each end on every 4th row until there are 158 sts. Work 6 rows. RC shows 000. Adjust length at this stage, if required. Place marker at each end. Set RC to 018. Work 18 rows. Cast off.

NECKBAND

With garter carriage at right and using MY, cast on 150 sts at centre of machine. Insert card or program machine for 1x1 rib. Set RC to 028. Using MT-4, work 28 rows in 1x1 rib. RC shows 000. Using MT, K 1 row st st. Using WY, K a few rows st st and release from machine.

BLOCKING AND PRESSING

Wash and dry all pieces. With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.





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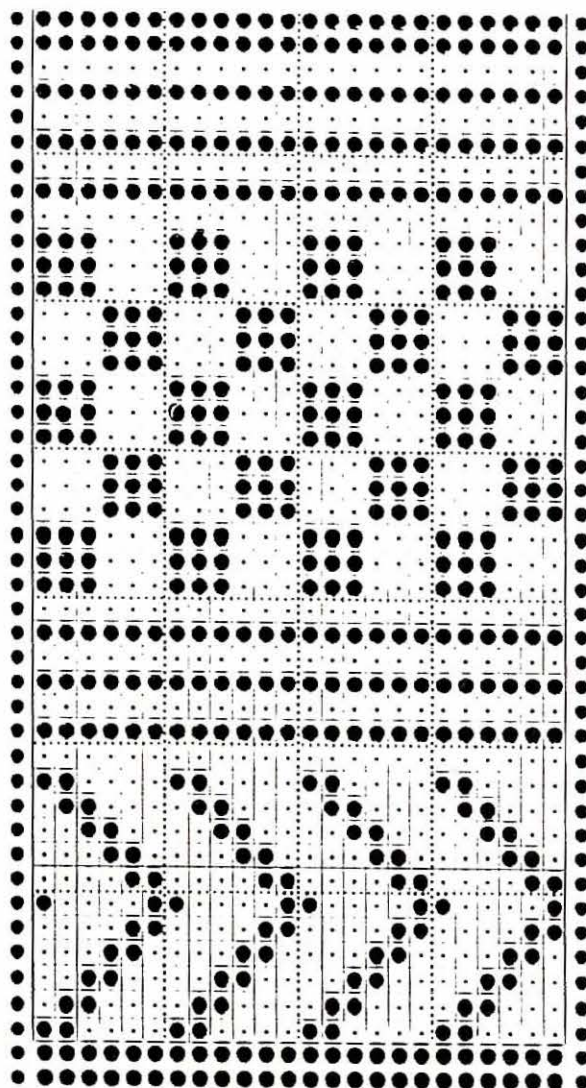
Send SAE for Brochure to:
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Penzance Cornwall TR18 4DY

MAKING UP

Join right shoulder seam. Make a cut and sew neckline using measurement diagram as a guide. Pin neckband to right side of garment, slightly below line of stitching around neck. Unravelling WY as required, backstitch through open loops of last row worked in

MY. Fold neckband in half and catch down cast on edge on inside, encasing cut edge of neck. Join left shoulder and neckband seam. Set in sleeves, easing in to fit and sewing rows above markers to cast off stitches at armholes. Join side and sleeve seams.

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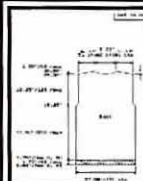
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electronic with a memory size bigger than that of the earliest machines but smaller than that of the three 'top-of-range' models.

The significance of this potted history is that the PPD has to work with all the models manufactured since the KH-930s. It therefore has to work with a variety of different knitting machine memory sizes.

Pattern Cartridges II and III are equivalent in size to the biggest memory in any knitting machine that Brother manufactures. However the PPD needs to know the memory size of the machine it is working with, so that it can structure the memory of the pattern cartridge correctly. It therefore uses the concept of 'MODES' and the PPD has to be set to the proper mode to communicate with the machine.

When it is used with knitting machines having the full memory capacity, the whole contents of the pattern cartridge is copied into the knitting machine's memory.

When used with a machine having a smaller memory it does not waste the space in the pattern cartridge, but divides it into sections which are called 'PAGES'. Using the analogy of the sheet of graph paper, the cartridge now contains several separate sheets of graph paper, each of which corresponds to the size of the memory in the knitting machine being used. When the PPD sends information to the machine it sends only one page, which is all the information the machine's memory can absorb.

With the exception of the KH-965 and KH-965i, when you download (that is transfer or send) PPD memory to the knitting machine, whatever was in that free area of the machine's memory is wiped out and replaced by what is in the PPD's memory. Downloading is like taking an India rubber to the sheet of graph paper in the machine and erasing all the patterns there, before copying the new information from the PPD memory on to it.

The built in patterns of the machine are permanent and are unaffected by this process.

They are completely secure. Your own patterns also remain secure in the PPD memory. They are copied into the knitting machine memory rather than simply moved into it.

It is also quite possible to transfer the patterns contained in the machine's free memory area to the PPD. In this case the process is reversed. The PPD's memory is cleared out before the new information from the machine is written into it. With the larger machines, the entire memory is erased. When using the smaller machines, just a page is erased before being written to.

The KH-965 and KH-965i are exceptions to this rule. With these machines it is possible to send an individual pattern to the machine from the cartridge (see page 46 of your machine's instruction book). Note that this will be allocated the next vacant pattern number in your machine's memory, so for example, pattern 925 on your cartridge may become, say, pattern 937 in your knitting machine memory.

PATTERN STORAGE, CARTRIDGES AND FLOPPY DISCS

Having taken a general look at the way in which stitch patterns are stored and transferred between the PPD and knitting machine, it seems appropriate to take a short diversion to look at the general issues of stitch pattern storage.

There are clearly limits to the number of patterns you can store in your machine's memory. For many people this

will not be a problem, the free memory area being quite sufficient to meet their needs. However, if you are an avid collector of stitch patterns or, like me, you use very large stitch patterns for a single all-over design on a garment, the issue of storage can be a problem.

For example, one garment that I produce has a stitch pattern some 460 rows long by 170 stitches wide. There would be room in my machine's memory to store only two complete stitch patterns. I would not be able to restrict myself to these two patterns, so I need some alternatives.

Owning a PPD can help here. I could buy additional blank pattern cartridges, but at about £50 each this would be a very expensive way of storing two stitch patterns, big ones though they are.

The best solution for me is to use a disc drive and magnetic floppy discs. Any model of the PPD will control the Brother FB 100 disc drive and, since floppy discs cost only about £1 each and each disc will hold the memory of two complete pattern cartridges, the disc drive offers a very cheap means of storage after making the initial investment.

What also needs to be said here is that every Brother electronic machine which has the 'i' suffix can talk directly with the FB 100 disc drive without going through the PPD. The 'i' stands for 'interface' and means that the machine is equipped with a small square socket and additional programming by which it can communicate with all manner of things in the outside world.

In the case of the KH-900, KH-270 and KH-965, the only means of communication with the outside world is the Pattern Cartridge. Therefore to use the disc drive, the PPD is an essential piece of hardware, a sort of middle man. We shall be returning to the subject of disc drives a little later.

You may wonder why the cartridge method of storing data was chosen for the PPD. I can give no answers to that but suggest that there might be some clues in the games machines that we referred to earlier.

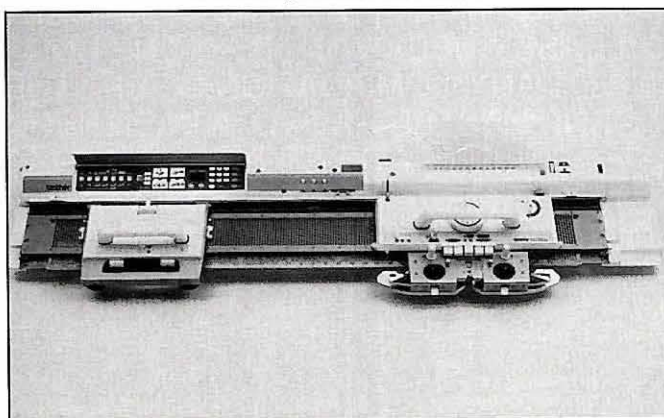
With those, if you want a new game you get another cartridge which has the new game programmed into it. Similarly, with the PPD, if you want it to do something different, you get another cartridge and plug it in but since it also has to remember what you have created, its memory has to have electrical power; hence the battery.

You will remember that the functions of the PPD 110 could be upgraded to those of the PPD 120 by using Pattern Cartridge III. You are also able to use your PPD to programme lace patterns by plugging in the KC-320 Lace Cartridge. However, there are few other games (sorry, cartridges!) to choose from.

The Stitch World Extras cartridge is really intended for use directly in the KH-900 machine. This provides all the nine hundred or so twenty-four stitch patterns contained in Brother's Punch Card Pattern Book Volume 5. You can use this cartridge in KH-965 or use the PPD to 'pipe' them into 'i' suffixed machines (that is those with interfaces). However, you cannot bring them up on the television screen using the PPD. Note that this cartridge doesn't use a battery. The patterns are there for ever.

Next time we will return our attention to the main subject, although I hope that this little diversion has helped you see the PPD in the context of a range of accessories which Brother have introduced over the years which will help you maintain a comprehensive and efficient electronic pattern library.

The KH950i is one of the machines which can communicate with the PPD through an interface cable.



LATCH ON

MAKING TIME FOR KNITTING

Or a cure for stress

Having faced starting classes full of enthusiasm I sometimes meet ex-students who say 'I haven't got time to knit'. So how can we make a little extra time?

Joan Lafferty

Some years ago I became an 'Avon lady'; not a very successful one – but it did take me out to meet people. In those days we used to have a monthly meeting when the manager instructed us how to sell more items. (She always

wore a hat, as instructed by Head Office, and wanted us to do likewise – but we didn't) 'Don't tell me you haven't got time', she said on one occasion. 'Get up an hour earlier'.

I have suggested this to my

students with little success. The odd one thinks it a good idea, but most moan and groan at the very thought. So my other answer is... be like Gilbert and Sullivan and 'make a little list.' I'm sure you write a shopping list – even if, like me, you leave it on the kitchen table. I find the very fact that you have written something down impresses it on the memory.

So what lists do we make? Well first of all the absolute essentials – mainly food. Then what household chores really must be done? Well, kitchen and bathroom must be clean to be hygienic. Then the family (and you) are going to want clean clothes. I hate ironing, so I only do the essentials. You can't go out in a blouse that is 'rough dried', but who is going to see what is underneath – or care if you have ironed it or not! I try not to put the ironing out of sight if I can help it. Then I do sometimes get up a bit earlier in the morning and have a blitz on it. My halo pos-

itively shines for the rest of the day!

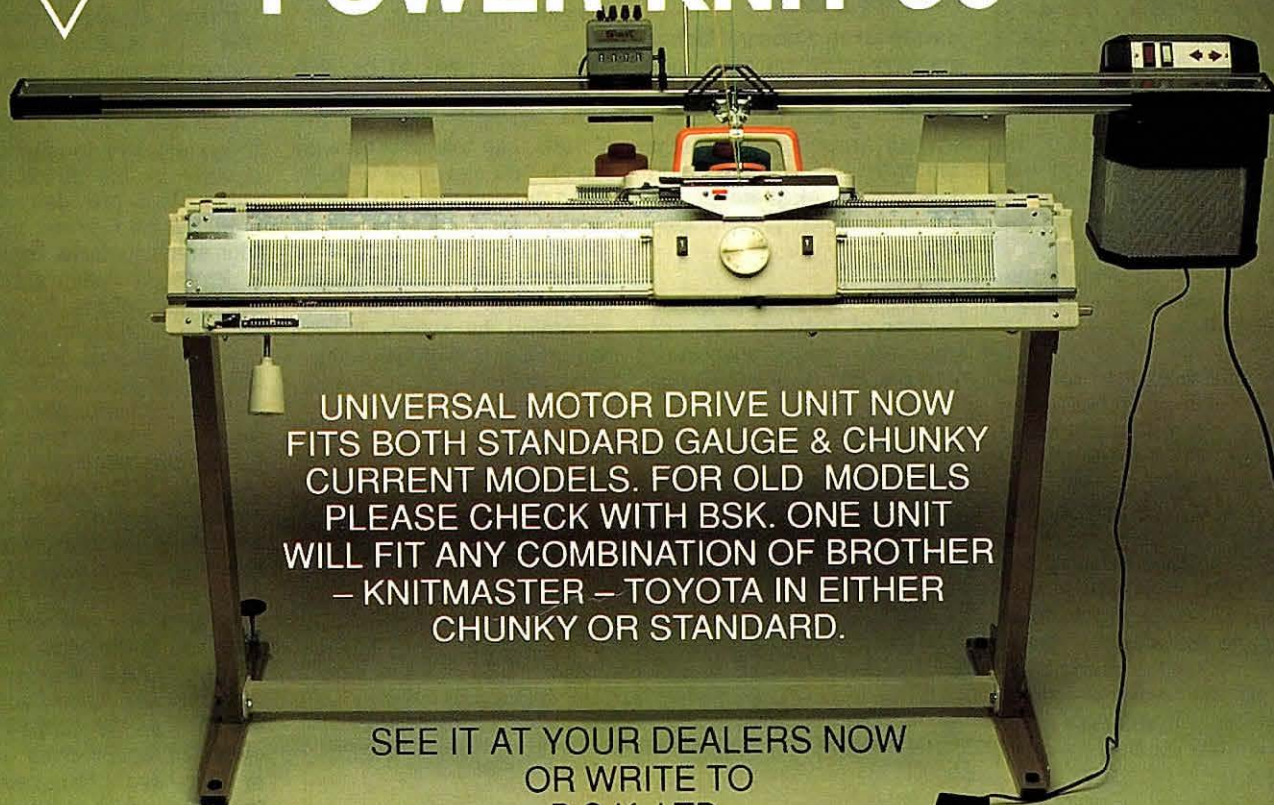
Once the ironing board is set up I take the opportunity to 'press' my knitting. No, I don't pin everything out as we are told to do and I certainly don't put an iron near it. Instead I give it my 'cold water' treatment – that is, using cotton material soaked in cold water and wrung out until not quite dry. One piece is then put under the garment, all creases in the work are smoothed out and another damp layer put on top. This needs a little checking after an hour or so to make sure no creases have crept back. The whole procedure needs a few hours to rest, then, if you happen to have a hot radiator, finish off by putting the garment on this. In fact I put it on a cold radiator in summer, which seems to work equally well, even if takes a bit longer.

So, that's the essential chores out of the way. How else can you save time? Well, the sit-



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ting room doesn't need dusting every day – I'm not suggesting you let the dust get inches deep, but two or three days won't make that much difference. Windows, too, can go a few more days. I find in summer when I have just got the windows looking sparkling, a huge fly likes the look of them. Out comes the fly spray and the windows need cleaning all over again! But I steel myself to leave the job until next week.

I also make lists of garments that have to be knitted. There's much satisfaction in crossing off completed work. If you knit for other people, give yourself space. I always say it will be ready in a couple of weeks, even if I know I can make the jumper the next day. This allows for unexpected things to crop up.

If you are knitting for other people, don't waste time getting into a panic as to whether it will suit. Some customers will find fault with anything – you have to face this reality if you do commercial knitting. Most, of course, are only too pleased with your work – assuming, of course, you knit to a high standard. Whatever you do, don't get in a 'slanging match' with a customer. Even if you know you are right, take the blame, take the garment back and if you feel strongly that you don't want to knit for this person tell them politely that you 'haven't time', you 'can't get any more of this yarn' or you are 'thinking of selling the machine'. All lies, of course, but you are saving yourself from a bout of stress, so it's worth it. Now you have a garment that you might be able to sell to someone else. Or you might care to undo it,

steam the kinks out and make something else.

I had one such customer about eight years ago. I made a couple of alterations and finally gave her the money back. I have just used the last of my steamed balls to knit a splendid fox (the yarn was a rusty colour) from a Wendy Phillips pattern in *Machine Knitting Monthly*. Although I was a bit fed up with this lady, I didn't let it stop me continuing to knit.

All this can hardly go into the category of 'time saving' which is why I made the sub-heading 'a cure for stress'.

If you do a lot of knitting for other people, another list you will need is regarding yarn. I made myself a shade fringe once, of all the colours in the cupboard. If you show customers a commercial shade card they will almost certainly go for a colour you haven't got in stock and you are left with possibly a quarter of a cone in a colour you don't like. You could always use it as waste yarn, of course, because it's nice to use this straight from a cone, rather than fiddling with little bits of unpicked yarn.

One other tip springs to mind. The more you knit the quicker you become, because you are really familiar with the machine.

Conversely, if you haven't done any knitting for ages, it takes some effort to get back to it. So here the hint is 'little and often'. I try to do several tension pieces at the same time, early in the day. Then they have rested by the evening, if I decide to start

knitting then. What I don't do is make a lot of backs or sleeves and leave the sewing up.

Although I use a Hague Linker, sewing up is one thing I am not keen on doing. As I've said about six times before, a completed garment gives such a satisfactory feeling! It is also quicker in the long run not to have to hunt through a lot of different pieces to find the ones required for one garment.

I will conclude with a story which is nothing to do with knitting, but flies on windows! I suffered badly from these little beasts in the kitchen of one house we lived in. A friend said if we painted the window surrounds blue this would solve the problem! It didn't and I wrote the story to a Women's magazine asking for a cure for colour blind flies.

Three ladies wrote in as a result of my letter. One suggesting springs of mint in a vase on the window sill, another suggested wiping the windows with ammonia, a third said use methylated

spirit. None of these things worked, either.

So I wrote to the magazine (in the name of M.O.R.E Flies) and said we didn't know we were colour blind, but it was nice of Mrs Lafferty to wash the windows with methylated spirit, which made us a little tipsy. We invited all our friends round for a 'quick slurp', we then sat on the mint to recover, sniffing the ammonia which acted like smelling salts.

The magazine didn't publish this one, but wrote back to 'the flies' explaining that they were a women's magazine, not a fly paper! However, they congratulated Mrs Lafferty on her sense of humour. So I hope this story has amused you, even if it doesn't help much with the knitting!

I have recounted it because sometimes it helps to get right away from current chores, including the knitting machine, provided you don't leave it alone for too long. I assure you it will sulk – and then you have another problem on your hands.



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BACK

With garter carriage at right and using MY, cast on 134 [138, 142] sts at centre of machine by hand. Insert card or program machine for garter stitch patt. Set garter carriage RC to 180 [192, 204]. Using MT, cont in garter stitch patt and work 88 [96, 104] rows. RC shows 92 [96, 100].

SHAPE ARMHOLES

Cast off 6 [5, 4] sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 106 [112, 118] sts rem. Work 67 [71, 75] rows in patt.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of MY, cast off centre 18 [20, 22] sts. Using nylon cord, K 44 [46, 48] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Cast off 7 [7, 8] sts at beg of next row, 4 sts at beg of next row, 7 sts at beg of next row, 4 sts at beg of next row, 6 [7, 7] sts at beg of next row, 4 sts at beg of next row and 6 [7, 7] sts at beg of next row, K 1 row. Garter carriage RC shows 000. Cast off rem 6 [6, 7] sts. Set card to number previously noted. With garter carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Cont in garter stitch patt. K 1 row. Finish to correspond with first side, reversing shaping and noting extra row worked.

RIGHT FRONT

With garter carriage at right and using MY, cast on 2 sts at centre of machine by hand. ** Insert card or program machine for garter stitch patt. Set garter carriage RC to 214 [226, 238]. Using MT, cont in garter stitch patt and work 2 rows. (Work 1 row extra on Left Front only.) * Cast on 2 sts at beg of next 3 rows, work 1 row; rep from * 7 times more. Cast on 2 sts at beg of next row. 52 sts. Cast on 2 sts at beg on next and every foll 4th row until there are 60 [58, 56] sts, then on every foll alt row until there are 70 [74, 78] sts. Work 3 rows. Counting from left edge, make a double eyelet buttonhole over 4th and 5th Ns. Work 29 [32, 35] rows. Make another button-

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Brother standard gauge punchcard or electronic machines with a garter carriage.

MATERIALS

Robin Diamante Double Knitting. (Yarn guide No. 14.) 14 [14, 15] x 50g balls in Coral (MY). 3 buttons. Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 655g.

The fibre content of this yarn is 87% Acrylic, 13% Nylon. For further information about this yarn, please write to the following address:- Robert Glew & Co Ltd, Leeds Road, Idle, Bradford, West Yorkshire BD10 9TE.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 100.5 [105, 109.5] cm, 39½ [41½, 43½] in.
Back length to shoulder 43 [46, 49] cm, 17 [18, 19½] in.
Sleeve seam 45 [46, 47] cm, 17½ [18, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 40 rows to 10 cm, 4 in measured over garter stitch pattern (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

hole over same Ns as before. Work 29 [32, 35] rows. Make another buttonhole over same Ns as before. Work 3 rows. RC shows 92 [96, 100].

SHAPE FRONT EDGE AND ARMHOLE

Dec 1 st at left edge on next and every foll 3rd row and **at the same time**, cast off 6 [5, 4] sts at beg of

next row. Work 1 row. Dec 1 st at armhole edge on next and every foll alt row until 50 [55, 60] sts rem. Cont to dec at front edge on every foll 3rd row from previous dec until 32 [34, 36] sts rem. Work 14 [9, 4] rows.

SHAPE SHOULDER

Cast off 7 [7, 8] sts at beg of next row, work 1 row. Cast off 7 sts at

beg of next row, work 1 row. Cast off 6 [7, 7] sts at beg of next and foll alt row, work 1 row. Garter carriage RC shows 000. Cast off rem 6 [6, 7] sts **.

LEFT FRONT

With garter carriage at right and using MY, cast on 2 sts at centre of machine by hand. Work as for Right Front from ** to **, reversing shaping by noting alteration in number of rows worked, reading right for left and omitting buttonholes.

SLEEVES

With garter carriage at right and using MY, cast on 50 [52, 54] sts at centre of machine by hand. Insert card or program machine for garter stitch patt. Set garter carriage RC to 236 [244, 252]. Using MT, cont in garter stitch patt and work 4 rows. Shape sides by inc 1 st at each end on next and every foll 7th [6th, 6th] row until there are 98 [104, 110] sts. Work 14 [29, 21] rows. Garter carriage RC shows 56 [60, 64].

SHAPE TOP

Cast off 6 [5, 4] sts at beg of next 2 rows. Dec 1 st at each end on next and every foll alt row until 34 [38, 42] sts rem. Work 1 row. Cast off 5 [7, 9] sts at beg of next 2 rows. Garter carriage RC shows 000. Cast off rem 24 sts.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Using crochet hook work one row of crab stitch (double crochet worked from left to right), around all edges of back and fronts and lower edge of sleeves increasing and decreasing at corners, as required, to keep work flat. Sew on buttons to correspond with buttonholes.

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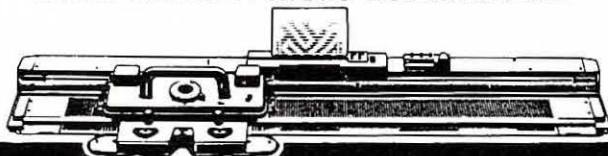


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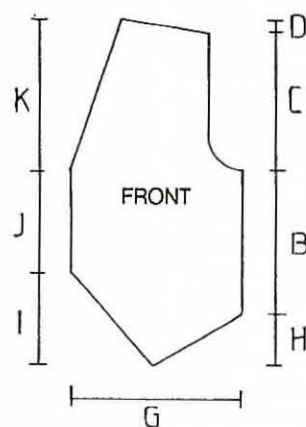
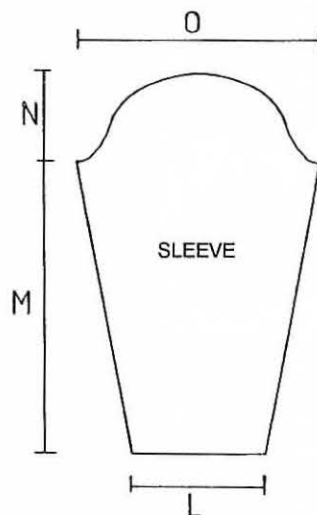
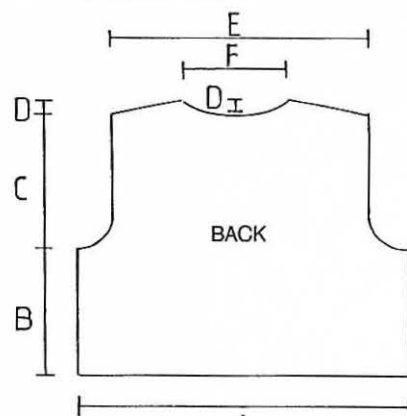
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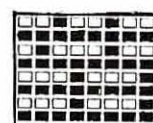
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A = 51.5 [53, 54.5] cm	I = 14.5 [15, 15.5] cm
B = 22 [24, 26] cm	J = 16 [17.5, 19] cm
C = 21 [22, 23] cm	K = 23 [24, 25] cm
D = 2 cm	L = 19 [20, 20.5] cm
E = 40.5 [43, 45] cm	M = 45 [46, 47] cm
F = 16 [17, 18] cm	N = 14 [15, 16] cm
G = 26.5 [28, 30] cm	O = 37.5 [40, 42] cm
H = 8.5 cm	

CHART FOR PUNCHCARD OR ELECTRONIC MACHINES



□ = P st

■ = K st

Pattern repeat = 4 stitches x 8 rows

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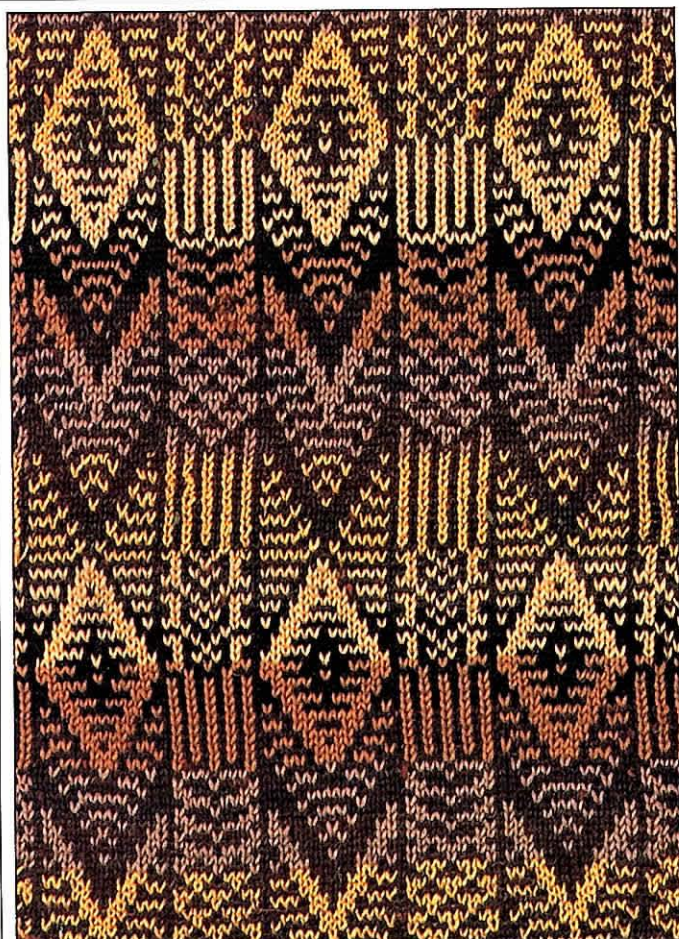
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INSPIRATIONS

THE AFRICAN INFLUENCE

This month I have changed continent and created designs with an African influence. Africa presents a wealth of different styles and cultures, but I have chosen geometric motifs as a starting point.

Iris Bishop



DIAMOND STRIP FABRIC



TRIANGLE BORDER AND DIAMOND MOTIF FABRIC

Many African designs in the geometric style, are produced by sewing together narrow strips of fabric, thus creating a rich mixture of patterns. The beauty of this type of design is that strong contrasts of colour can be used for a striking effect, or close tones put together to produce a subtle, textural look, rather than a patterned one.

YARNS AND COLOURS

I think the colours that are most associated with Africa are rich, earth tones of brown and gold through to natural tones, contrasted with splashes of bright primary colours. Indigo (and all its tones) is a natural dye and a colour suited to these designs, particularly for more subtle effects.

For the Triangle Border I have used black as the background colour with red, green, gold, ivory and stone as the contrasts. Then, continuing with the Diamond Motif Fabric, I have used a natural dark brown as the background and stone as the contrast. After knitting, brighter and lighter colours can be used to embroider some of the diamond motifs, as illustrated.

The Diamond Strip Fabric can be knitted in close tones such as stone and light indigo, or in bold contrasts of dark brown (as the main colour) with mink, beige, gold, light brown and so on.

Natural or natural-looking yarns give an authentic look to these designs. Tweed or slub yarns have the right 'feel' and random-dyed yarns can produce some unusual effects.

TRIANGLE BORDER

This border is ideal for a colourful detail on an otherwise plain garment, or it can be used in conjunction with all-over Fair Isle fabrics. Knit two rows of plain black before commencing border then, with black in feeder 1 throughout, use the following colours in feeder 2:-

Rows 1-4 = red

Rows 5-8 = green

Rows 9-12 = gold

Rows 13-16 = ivory

Rows 17-19 = stone

Knit two rows of plain black before continuing. As an optional variation, I have Swiss-embroidered the pattern stitches 'in between' the triangle motifs with stone yarn, so that the motifs stand out from the background.

DIAMOND MOTIF FABRIC

I like to combine this fabric with the Triangle Border as follows:-

Knit rows 33-38 of the Diamond Motif Fabric with dark brown in feeder 1 and stone in feeder 2.

Knit two plain rows with blue and two plain rows with black. Knit Triangle Border, as already described.

Knit two plain rows with black and two plain rows with blue. Immediately follow with the Diamond Motif Fabric as a straightforward Fair Isle pattern, using brown in feeder 1 and stone in feeder 2.

After knitting, I like to Swiss-embroider alternate diamond motifs in shades of ivory, gold, sand and so on.

NOTE: One repeat of this pattern (38 rows) can also be used as a border pattern.



DIAMOND STRIP FABRIC

DIAMOND STRIP FABRIC

This design can be knitted simply in two colours using, for instance, stone in feeder 1 and light indigo in feeder 2. Alternatively, you can experiment with stripes of colour. In the sample illustrated, I have

used dark brown/green in feeder 1 throughout and 12 rows of each of the following colours in sequence – light beige, sand, mink and light brown. Experiment with any number of light colours in this way. It does not matter that the repeat of the colours does not correspond with the

repeat of the stitch pattern – it is the random effect of colour which this idea produces, that I find so attractive.

THE STITCH PATTERN CHARTS

These charts can be traced directly on to a mylar sheet.

The reverse (wrong) side of the designs are shown, so they can also be copied on to a blank 24-stitch punchcard. Each black square of the chart represents a hole to be punched in the card. Users of electronic machines should check that theirs is set to knit the correct view of the design.



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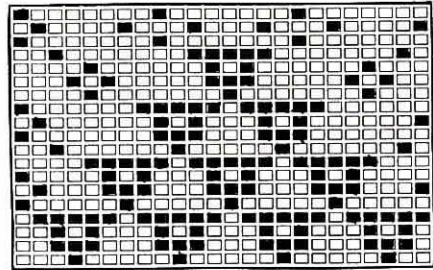
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June 9th-11th	Janet Cooke	Understanding Jacquard
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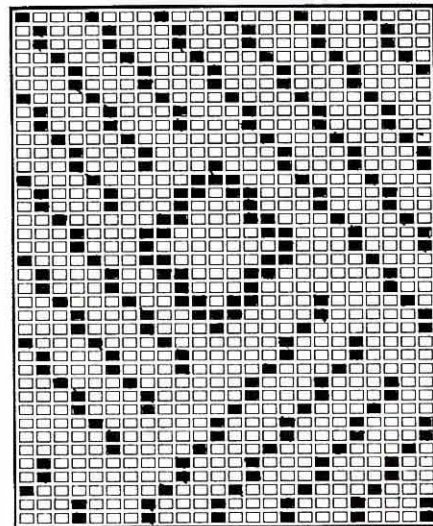
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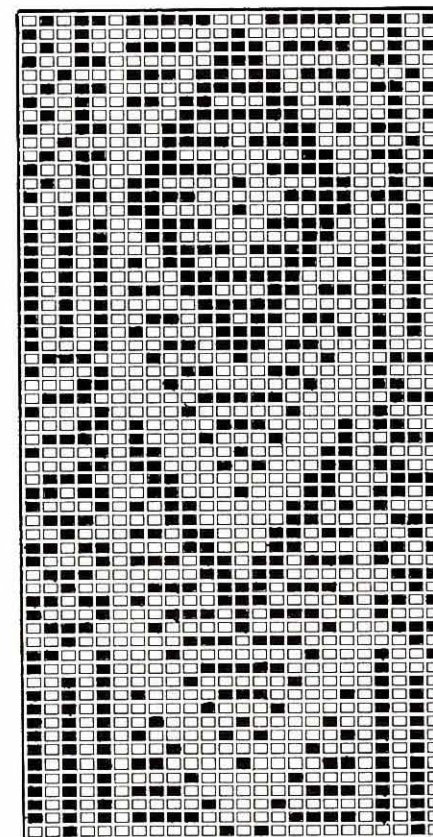
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TRIANGLE BORDER

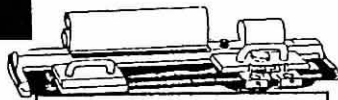


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C CLUB LINE

This is the page to which Club secretaries are invited to report any news or changes because this is the page that can reach those knitters in your area that you can't!

GROVE, WANTAGE

Jan Miller wrote to say that, for the winter months, the club would be meeting at 1.30 pm on the second Thursday of the month. Should this prove popular, it may become the regular all-year-round time. Now that it's spring, check with either Jan on 01235 764249, or Janice on 01865 735556 if you'd like to join the group at 14 Mandhill Close.

HOUNSLOW

Jan Miller also organises a club held at the Tyson shop in Hounslow High Street. The meetings here are held at 1.30 pm on the third Wednesday in the month and the contact numbers are: Beverley, 0181-570 6790 and Jan, 01235 764249.

HINCKLEY

Hinckley Mead MKC is a recently formed club, meeting at the R.A.F.A. Club in Station Road, Hinckley on the second Thursday of the month from 7.00 pm to 9.00 pm. Anyone interested in machine knitting is most welcome and can get further details from Marie on 01455 634450.

GUILDFORD

Guildford MKC meets in the Salvation Army Hall, Leas Road (off Woodbridge Road), Guildford. Please ring the Secretary, Rita Taylor on 01483 762335 or the Treasurer, Carole Ball on 01252 311354 if any information is needed.

HARTLEPOOL

If you like to Knit'n'Knatter, join them at the Rossmere Centre, Rossmere Way, Hartlepool, Cleveland. The club meets on Wednesday evenings from 7.00 pm to 9.00 pm and you can find out more from Secretary, Mrs L. Colman, on 01429 871499 or

Organiser, Mrs A Lindridge on 01429 268762.

PALMARSH

Gill Cullwick, Secretary of Palmarsh MKC, has moved and her new phone number is 01797 367029. In her letter she says the club is two years old, with a membership of around 35, and it now has a Brother 260 chunky punch-card machine which can be hired fortnightly by the members. Meetings are in Palmarsh Village Hall, Dymchurch Road, Palmarsh, at 2.00 pm on alternate Wednesdays. If you'd like to know more, ring Gill's new number.

CAMBERLEY

The Camberley MKC meets from 8.00 pm to 10.00 pm on the first Tuesday of the month. You'll find them at St. Tarcisus Hall, Southern Road, Camberley but if you'd like to ask for details (or just chat knitting) ring Secretary, Linda Wakeling on 01252 541497 or Kim Narraway on 01344 771457.

LINCOLN

Jenny and Jill started Ermine West MKC last September and have 36 members. The meetings are held fortnightly on Wednesday evening from 7.00 pm to 9.00 pm. Admission is £2.00 to include the free raffle and coffee and tea is available at 20p per cup. Club plans include trips and exhibition visits, demonstrations and guest speakers so why not go along to St. Johns Community Centre, Queen Elizabeth Road, Ermine West, Lincoln. If you'd like more information first, you can call Jenny Nightingale on 01522 524962 or Jill Winter on 01522 792285.

HIGH WYCOMBE

Maree Kenyon started a new club at Wycombe Marsh last autumn after running one in

Croxley Green for many years. She has been knitting and teaching for 25 years and was Knitmaster and Passap trained so hers will be a club where new knitters in particular will benefit from her wealth of experience and expertise. Apart from her help, the club provides plenty of chatter, a pattern library for borrowing and yarn if needed, but extra members would add to the possibilities. If you'd like to join Maree's Spot-on Knitters Club (she has three dalmations!) give her a ring on 01494 449619 or alternatively, Thelma, on 01494 444166.

CARSHALTON

There's a new Chairperson/secretary at Carshalton KC. The incoming officer is Mrs Mavis Knightingale and her telephone number is 0181-669 1979. We would just remind you that the meetings are on the second Wednesday evening of the month (except August) from 7.30 pm to 9.30 pm and are held at Grove Hall, Carshalton, Surrey.

ROMSEY

Romsey MKC meets at Gains-

borough Court, Fleming Avenue, North Baddesley, Romsey, Hampshire. Evening meetings are held at 7.30 pm on the third Tuesday evening of the month and more details can be obtained from the Organiser, Mrs J Hyde, on 01794 340153.

ABINGDON

Organiser of the Abingdon MKC is Margery Evans, telephone number 01235 525741, and the meetings are held at The Christian Centre, Lindsay Drive, Peachcroft, Abingdon, Oxfordshire. There are two meetings a month, on the second and fourth Monday at 7.30 pm to 9.30 pm.

BURY, LANCs

We are told that Knitwits Club members are a friendly bunch of ladies who meet on Tuesdays, twice a month, at The Oddfellows Hall, 94 Manchester Road. Their aim is to have fun and improve their skills. New members are very welcome and, if you'd like to be one, you can find out about the club from Pauline on 0161-723 4992, or Stella on 0161-723 5986.

CLUBLINE DIRECTORY

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FINISHING TOUCHES – Part 1

Making the right start

Any style and type of garment can be enhanced by attention to detail. In this short series, Diane explains a variety of useful techniques step-by-step, including unusual welts and how to achieve a flat band or knit neat buttonholes. We start at the beginning of a garment – with the welt.

Diane Bennett

TO RIB OR NOT TO RIB?

Before casting on to knit a garment, always take a few moments to consider what type of welt is appropriate for it. Ribber owners may be delighted that it allows them to achieve a really professional looking finish for some garments – but remember that this is not always essential.

Some knitters have expressed the view that a doubled hem is better for a child's garment because it has better wearing qualities and this is certainly a point worth considering. Stocking stitch welts are also often more flattering for garments to be worn with a knitted skirt. Ribbed welts can cling – hems are much less likely to cause this problem.

The current fashion for long line tunics also lends itself to stocking stitch hems. Although it is possible to knit and steam a ribbed welt so that it stays flat, this is difficult to achieve. It is usually necessary to experiment with several samples before this can be achieved – a hem is much easier to use.

CHOOSING THE RIGHT TENSION

Welts which are loose and

baggy, whether knitted in rib or stocking stitch, are unattractive and can spoil an otherwise well-knitted garment. When knitting most types of welt using most yarns, a fairly tight welt is required. This can often be achieved by knitting at the right tension – usually about three whole numbers tighter than main tension, which is the tension to be used for the main part of the garment (or the tension which would be used to knit the yarn in stocking stitch). However, when knitting with some yarns, especially those which are fine and/or have a strong twist, this may not be possible and about about two tensions tighter than main tensions may be the tightest which can be achieved.

The current fashion for loose fitting garments leads to a particular problem with tight welts. The extra ease used often makes it impossible to knit a welt which fits on the same number of needles. Therefore, although it takes longer to knit, the welt should be knitted separately.

1. Cast on the main part of the garment with waste yarn and knit the body, then remove from the machine.

2. Knit the welt separately on

a smaller number of needles.

3. Pick up the stitches of the garment piece on to the same needles, gathering to fit.

4. Knit one row and cast off loosely.

HOW TO KNIT A FLAT HEM

When knitting a stocking stitch hem, the biggest problem is usually to ensure that the hem does not curl while in wear. Using yarns which can be pressed, such as Bramwell's Hobby and Silky, Savannah or Artistic, makes it possible to press the hem and achieve this quite easily, but for a tunic knitted with 4-ply acrylic, the answer is not as simple.

Probably the most common reason why hems curl is the picking up of the stitches to form the hem. An accepted method of making knitting fold, for example to form pleats, is to knit a row which is either very tight or very loose.

When making a stocking stitch hem, two stitches knitted with main yarn are normally placed on every needle. Knitting across these at main tension is the equivalent of knitting a tight row, so it is no wonder that the knitting tends to curl at this point.

One simple way to avoid this problem is to knit the first or last row of the hem with a much finer thread, for example a strand of sewing thread. When knitting the joining row, the total thickness is only a little more than that of the main yarn, so the row is not tight and there is no curling.

For a garment with the plain side of the knitting as the right side, knit the first row of the hem with sewing thread.

1. Knit the waste yarn and one row with the nylon cord.

2. Change to matching sewing thread and thread this into the feeder. (*Tip – hold the reel loosely above the carriage, letting the thread run off the reel as required.*) Knit across the row slowly.

3. Change to main yarn and complete the hem.

4. When picking up to make the hem, pick up the first row after the nylon cord – that is, the row knitted with the sewing thread. (*Tip – this is quicker with a treble (three-prong) transfer tool or with several prongs of a seven-prong tool.*)

If the garment is to be made up with the purl side of the knitting as the right side, knit the last row of the hem with sewing thread, so that it is behind the stitches knitted with main yarn which are picked up, in case the thread does not match exactly.

For a really perfect flat hem, perhaps for a classic garment knitted in a luxury yarn, knit a purl row in the middle of the hem. The quickest way to achieve this is to use the garter carriage, but a garter bar or waste yarn can be used to turn the knitting for the single row.

1. Before knitting the garment, always knit a sample to test the technique. Even if the hem is knitted as described, with the same number of

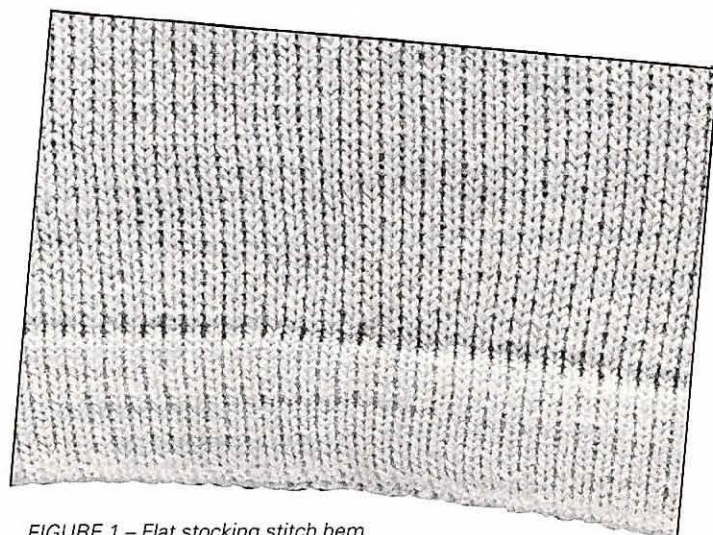


FIGURE 1 – Flat stocking stitch hem

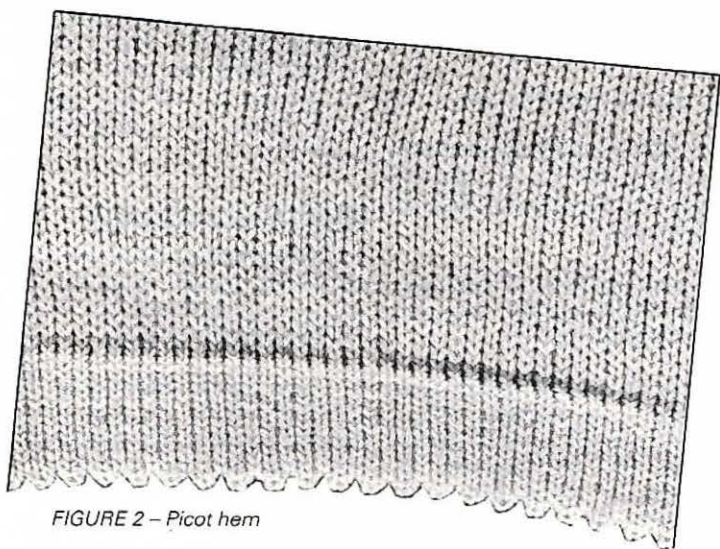


FIGURE 2 - Picot hem

rows before and after the purl row, the hem may not fold exactly along this row. By knitting a sample, the number of rows can be adjusted to achieve a flat hem.

2. Cast on with waste yarn, knit a few rows and knit in the nylon cord.

3. Change to main yarn and knit half the hem less one row at welt tension. (*Tip - for ease of picking up the hem, knit the first row at main tension, then reduce to welt tension.*)

4. Knit one row at main tension.

5. Use the garter carriage or remove knitting from the machine with garter bar or waste yarn and turn. (*Tip - if using the garter bar, make sure that the stopper bars are in place when removing and returning the stitches.*)

6. Knit one row at main tension with main or garter carriage.

7. If necessary, turn the knitting with waste yarn or garter bar.

8. Knit one row main tension, finish the hem at welt tension.

9. Pick up the hem.

The purl row forms a neat fold, as shown in Fig.1. This sample also has the first row of the hem knitted with sewing thread for a neat fold without curl or bulk.

HEM VARIATIONS

PICOT HEM

There are several different methods of knitting a picot

hem, but this one gives an attractive picot with very pronounced points as shown on Fig.2 and is very easy to knit.

1. Cast on over every other needle with waste yarn, knit a few rows and knit in the nylon cord.

2. Using welt tension and main yarn, knit about one third of the rows for the hem.

3. Bring all the empty needles into work.

4. Knit the second half of the hem on all needles. More rows need to be knitted for this half of the hem than for the first half.

5. When picking up the stitches to form the hem, pick up the loops of the first row knitted in main yarn on to every other needle. (*Tip - use a seven-prong tool with alternate prongs in position for speed.*)

As when knitting the hem with the purl row in the centre, knit a sample of the picot to check the number of rows which should be knitted on the back and front of the hem.

The more traditional method of knitting a picot hem is to transfer alternate stitches to form the picot. If using this method, the points are more pronounced if the row before and after this transfer is knitted at main tension. (*Tip - insert card 1 and use the lace carriage to transfer every other needle.*)

SCALLOPED HEM

There are also many variations of this hem. Basically, the scallops are formed by holding or

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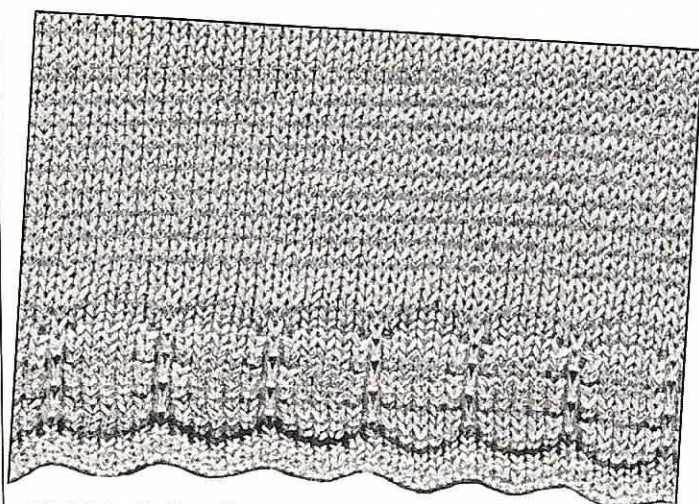


FIGURE 3 – Scalloped hem

tucking needles at intervals. This can be at either side of the fold of the hem or a narrow hem can be knitted before the tucks or holding forming the scallops. This is the method used for the sample shown in Fig.3.

1. Cast on with waste yarn and knit a few rows. Knit in the nylon cord.
2. Change to main yarn and welt tension.
3. Knit eight rows.
4. Pick up the first row knitted with main yarn. Knit one row at main tension to make the hem.
5. Bring forward to holding position every 6th needle.
6. Set the carriage to hold. Knit three rows. Set the carriage to knit all needles back, knit one row.
7. Repeat Step 6 twice more.

8. After completing the garment, steam the scallops or pin into shape and press.

This method is only suitable for a garment knitted in stocking stitch or with no stitch pattern after the welt. For a patterned garment, knit a deeper welt, using the holding position in the middle of the welt. For example, knit four rows, hold needles four times, knit four rows for a welt 24 rows deep.

LACE EDGING

This is a single edging, knitted with fashion lace, which can only be knitted with a yarn which can be pressed. Many different fashion lace designs can be used – Fig.4 uses a *Stitchworld* design – but there are similar lace designs in the Brother and Silver Reed punchcard sets.

1. Cast on with waste yarn, using the cast-on comb if pos-

sible. Knit a few rows, finishing on the left.

2. Knit in the nylon cord.
3. Bring all needles to holding position and e-wrap cast on over the waste yarn, finishing on the right.
4. Knit one row at main tension minus one dot, then one row at main tension.
5. Knit a suitable fashion lace design – for example, *Stitchworld* pattern number 155 as used for the sample. (5 repeats of the pattern were used for the sample). Owners of punchcard machines can try card number 18 (21 for older machines).

6. After completing the edging, knit the garment in stocking stitch or a suitable stitch pattern.

7. To press the edging, pull out the nylon cord and remove the waste yarn. Pin the scallops into shape by pinning into the points and half way between them. Press carefully.

This edging is very attractive at the edge of a collar or peplum or at the bottom of a skirt. An attractive way to use it is to combine the edging with a vertical line of lace holes in the garment.

CHOICES FOR RIB

If a ribbed welt is to be used, there are only four different ways of casting on. For thicker yarns, use 1x1 or 2x2 rib knitted with the ribber set to P; for finer yarns use tight 2x2 rib or full needle rib knitted with the ribber set to H.

A simple rule of thumb which works for all gauges of machine is that thicker yarns are those knitted in stocking stitch above tension 5, finer yarns below tension 5. It may be necessary to experiment with yarns which knit at about tension 5 since some will require H setting ribs and others P setting ribs.

When knitting thicker yarns such as 4 ply, 1x1 rib is most commonly used. However, a tighter and firmer rib can be knitted using 2x2 rib. Although casting on for a 2x2 rib is more difficult because racking is

required, it is worth practising. Make a sample of 1x1 and 2x2 rib with the same yarn – the 2x2 rib will be narrower and firmer, much more suitable for a welt.

KNITTING A 2x2 RIB

1. Bring the required number of needles to working position on the main bed and set for 2x2 rib using the pusher.
2. Check that the ribber is set to P5 and bring the pairs of needles opposite the gaps on the main bed into working position with the needle pusher.

The needles should be set as

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|| . || . || . || . || . ||

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3. This is the setting required while knitting the main part of the welt, but the rib cannot be cast on like this because there are two needles adjacent on the same bed. Move the ribber to H4 to alternate the needles, bringing an extra needle into work on the ribber between the two needles on the main bed at the left.

4. Knit the zig-zag and circular rows.
5. Move the ribber to P5. Transfer the extra stitch put into work at the left of the ribber to one of the needles on the main bed and put this needle out of work.

6. Set both beds to welt tension – approximately three tensions tighter than main tension. Knit the required depth for the welt.

7. Transfer all stitches to the main bed.

Setting the needles as required for the 2x2 rib, then racking to cast on a racking back for the main rib makes this welt easier to understand and therefore easier to knit. If preferred, the needles can be set up with the ribber set to H4, as shown in the instruction book.

A neat, attractive welt which is suitable for the garment to be knitted makes a very good start. These are only a few variations – be prepared to experiment and there are many others which can be knitted.

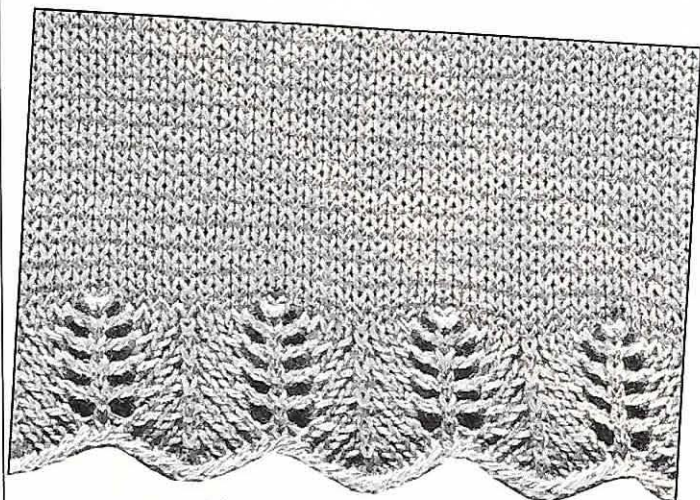


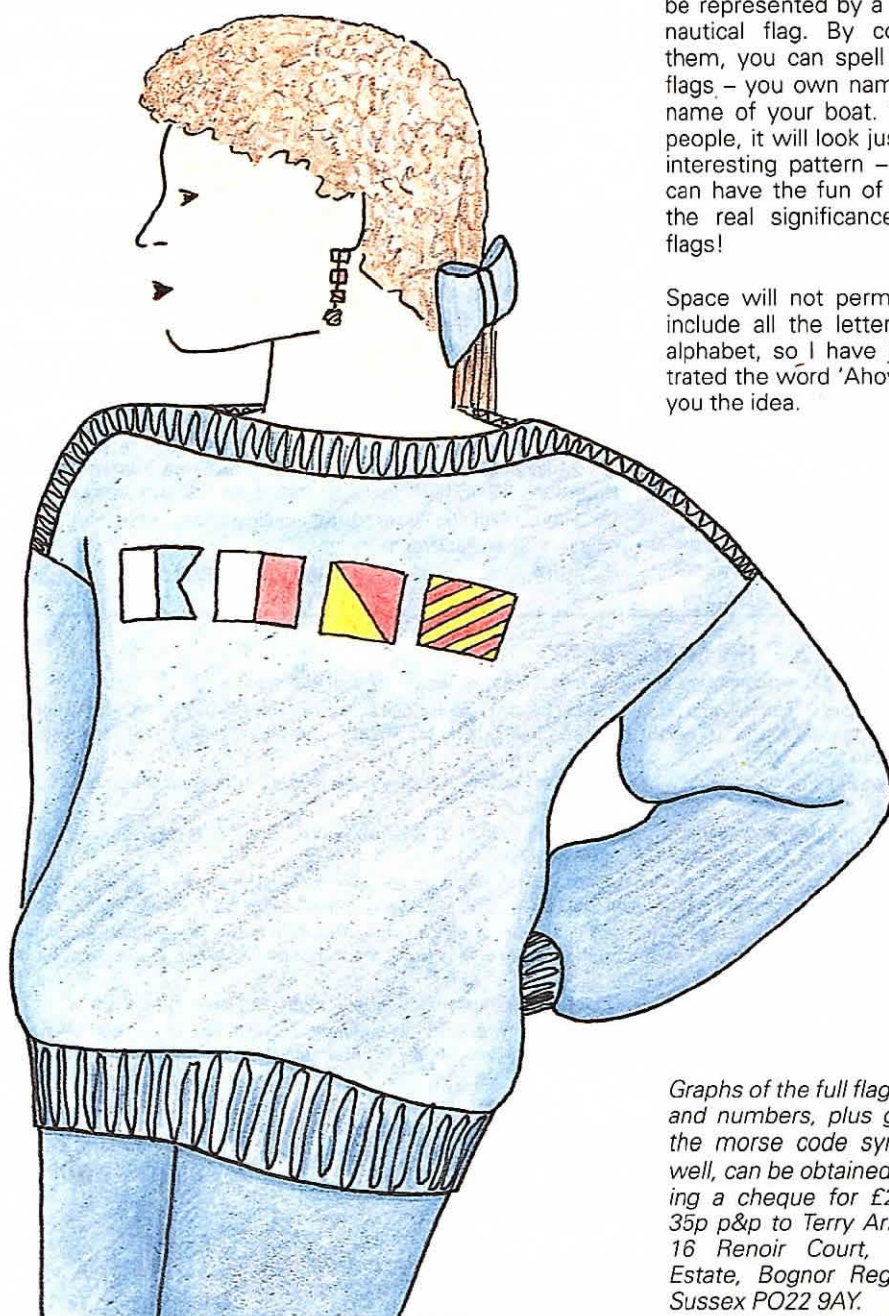
FIGURE 4 – Lace edging

C CREATIVE INTARSIA

FLAGS

Come April, many of you – like me – will be looking forward to the sailing season ahead. Therefore, I thought it would be a good time to give you some ideas for making interesting jumpers for you and your 'crew' to wear for the 'après-voile' in the clubhouse.

Terry Armitstead

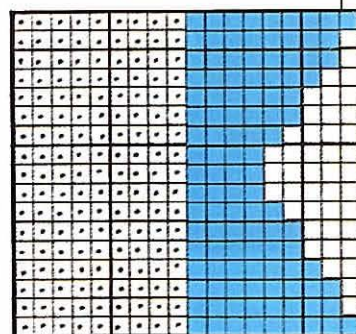


As you will probably know, each letter of the alphabet can be represented by a different nautical flag. By combining them, you can spell out – in flags – your own name or the name of your boat. To many people, it will look just like an interesting pattern – but you can have the fun of knowing the real significance of the flags!

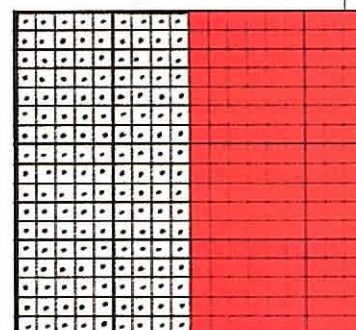
Space will not permit me to include all the letters of the alphabet, so I have just illustrated the word 'Ahoy' to give you the idea.

Graphs of the full flag alphabet and numbers, plus graphs of the morse code symbols as well, can be obtained by sending a cheque for £2.95 plus 35p p&p to Terry Armitstead, 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY.

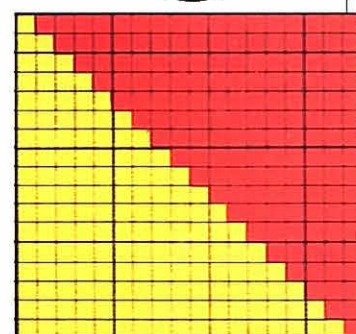
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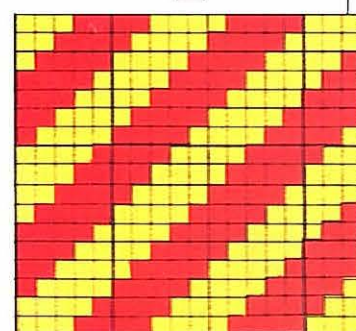
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TAKING A BREAK

Starting this month, I'm taking a few months off from writing Teach-In. Recently, I've been experiencing an increasing desire to knit – just for the pleasure of it!

Examination of my wardrobe has revealed few knitted garments which are less than four years of age – and this confirms my feeling that I haven't been doing enough knitting for myself recently.

Ann Kite

Examining my files has made me realise that I've been writing articles – often two or three each month – for ten years now. I've only had the shortest of breaks, of a month or two, at rare intervals so I hope my articles have read smoothly over the years!

Most of my articles have to be researched; all of them are knitted and checked knitted, then written and edited. It's hardly surprising that I need time to do some knitting, to delve into my large collection of knitting books, to learn some new techniques and to recharge my batteries. When I return in the autumn, I shall be writing about knitting techniques and different ways of knitting various parts of garments in *Machine Knitting Monthly* and concentrating on stitches and fabrics in our sister magazine *Modern Machine Knitting*.

I'm not taking a complete break from work. I'm working on a new video – *Patterned Rib Fabrics* – which will include double jacquard. I hope that it will be released in the late Summer or early Autumn. I shall also be holding a limited number of courses in my workroom in Wales.

Ann Kite Educational Services will, of course, be open as usual during normal, office hours and I hope that you will continue to telephone us with any orders or to seek advice.

The International Teach In has proved so popular that we are extending it to include very large discounts when two or more videos are purchased together. Details will be found in our advertisements.

Do you know that 83% of adults now own or have easy access to a video machine? This means that, in spite of the success of *International Teach In*, there are at least

Many knitters are quite frank when they contact me and admit that I am their last resort. They've tried different ways of learning, have not succeeded and just can't believe that video learning will be any better! Later, we receive ecstatic telephone calls or letters with comments such as – *I've learnt... I've done it... I wish I'd come to you first!*

To encourage you all to give video learning the *Ann Kite* way a try, from now until 1st September 1995, you can choose one of my videos to hire for two weeks for only £7.50. We also ask you for a deposit of £24, in addition. You can send this deposit as a separate cheque which we will not bank if you return the video after two weeks. If you keep it for more than the two weeks, we will still return the deposit, but reduced by £2 for each extra week's hire. Of course this means that if you decide to keep the video, you will have bought it for only £31.50. Please remember to send the coupon from my

One of my videos is bound to have something for you to learn. Even if you are a very experienced knitter, you will almost certainly find the racked variations on English and Fisherman's ribs (Video 7D) to be of interest. Many knitters tell me that they know English and Fisherman's rib. However, when I display samples of the racked variations at exhibitions, most knitters are fascinated and don't recognise the basic stitch!

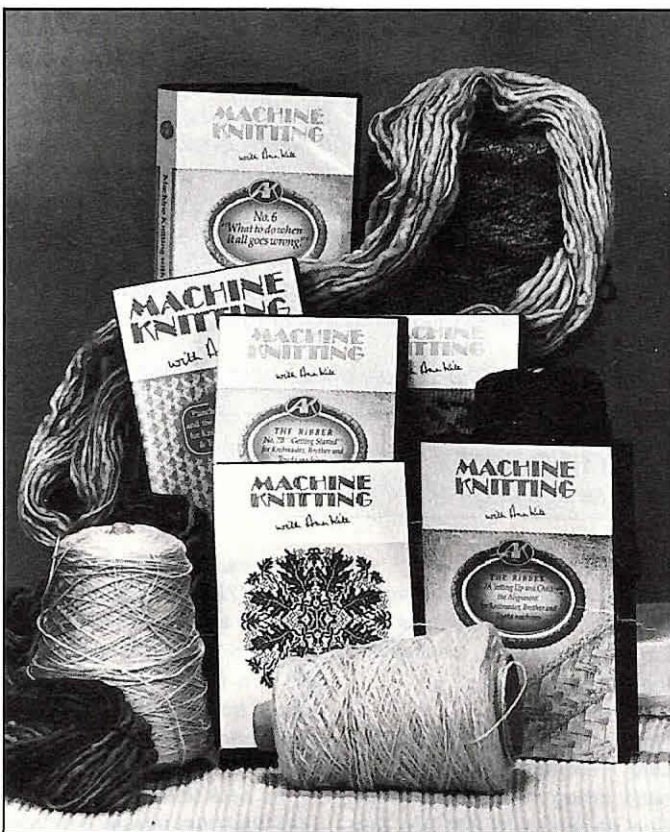
Are you one of those knitters who cannot use a charting device – the Knit Contour, Knit Leader, Knit Tracer or Knit Radar – because you cannot draw? If you can use a ruler, you can use a charting device. Video No.2 will teach you how to transfer the pattern diagram to your charting device, line by line and measurement by measurement.

The special hire offer is not limited to these two videos; there are seven others to choose from as well! We shall issue all videos under this scheme within ten days of hearing from you – unless, of course, 20,000 of you all write in at the same time!

So, during the next few months, Ann Kite Educational Services will be very much in business – and expanding – during my absence from these pages and, at last, I shall be moving towards the completion of my series of videos on the ribber.

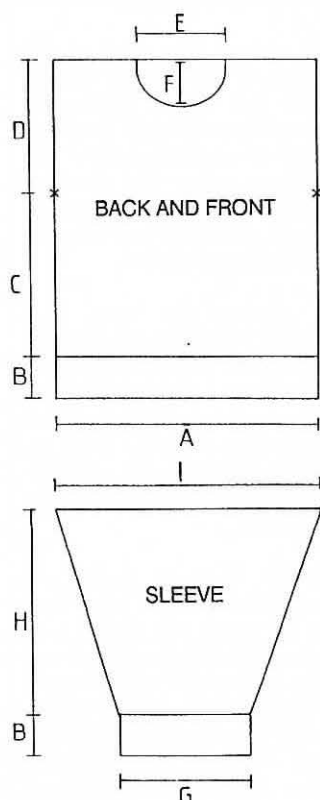
I'm off now to enjoy my *busman's holiday!* I hope that you all enjoy the spring and summer months and I look forward to meeting you all again in the Autumn. In the meantime, my colleague – and husband – Richard, will be writing about different aspects of video and distance learning. I hope he doesn't make a bid to take over *Teach-In*.

Details of the videos and workroom courses are available from Ann Kite Educational Services, The Llanerch, New Radnor, Powys LD8 2TP. Tel: 0154 421 627.



BACK

With carriage at right and using two ends of MC, cast on 172 [188, 200] sts at centre of machine in 1x1 rib. * K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 37 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Using MT-1, K 1 row. Set RC at 000. Release card and cont in Fair Isle patt with two ends of MC in feeder 1 and one end of C in feeder 2. Using MT, K 130 rows. Place marker at each end **. K 106 rows. RC shows 236. Push 59 [65, 69] Ns at left and right to HP. Using WY, K a few rows in st st over rem 54 [58, 62] sts and release from machine. Push 59 [65, 69] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 59 [65, 69] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.



A = 53.5 [58.5, 62.5] cm
B = 8 cm
C = 33.5 cm
D = 27 cm
E = 17 [18, 19] cm
F = 9 cm
G = 26.5 cm
H = 42 cm
I = 54 cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Brittany 2-ply cotton used double throughout. (Yarn Guide No. 11.)

2 [2, 3] x 250g cones in Off White (MC).

Yeoman Panama. (Yarn Guide No. 10.)

1 x 500g cone in Haze (C).

GARMENT WEIGHT

Finished garment in second size weighs 610g.

The fibre content of Brittany is 100% Cotton; Panama is 50% Cotton, 50% Acrylic. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 106 [116, 123] cm, 42 [46, 48½] in.

Length to shoulder 68.5 cm, 27 in.

Sleeve seam 50 cm, 20 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 44.

FRONT

Work as for Back to **. K 72 rows. RC shows 202 and 34 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 98 [106, 114] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec

1 st at neck edge on every row until 66 [72, 76] sts rem, then on every foll alt row until 59 [65, 69] sts rem. K 12 [10, 10] rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 24 [24, 28] Ns at right, bringing Ns back to WP. Using WY, K a few rows and release from ma-

chine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt.

SILVER REED PUNCHCARD MACHINES

Set L knob to L. K 1 row.

SILVER REED ELECTRONIC MACHINES

K 1 row. Press button 3 (light on).

ALL MACHINES

Finish to correspond with first side, reversing shapings.

SLEEVES

With carriage at right and using two ends of MC, cast on 86 sts at centre of machine in 1x1 rib. Work as for Back from * to *. Using MT, K 1 row. Shape sides by inc 1 st at each end on every row until there are 94 sts, then on every foll 3rd row until there are 138 sts, then on every foll 5th row until there are 174 sts. K 3 rows. RC shows 164. Cast off.

TO JOIN RIGHT SHOULDER

Push 59 [65, 69] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MC, K 1 row. Cast off.

NECKBAND

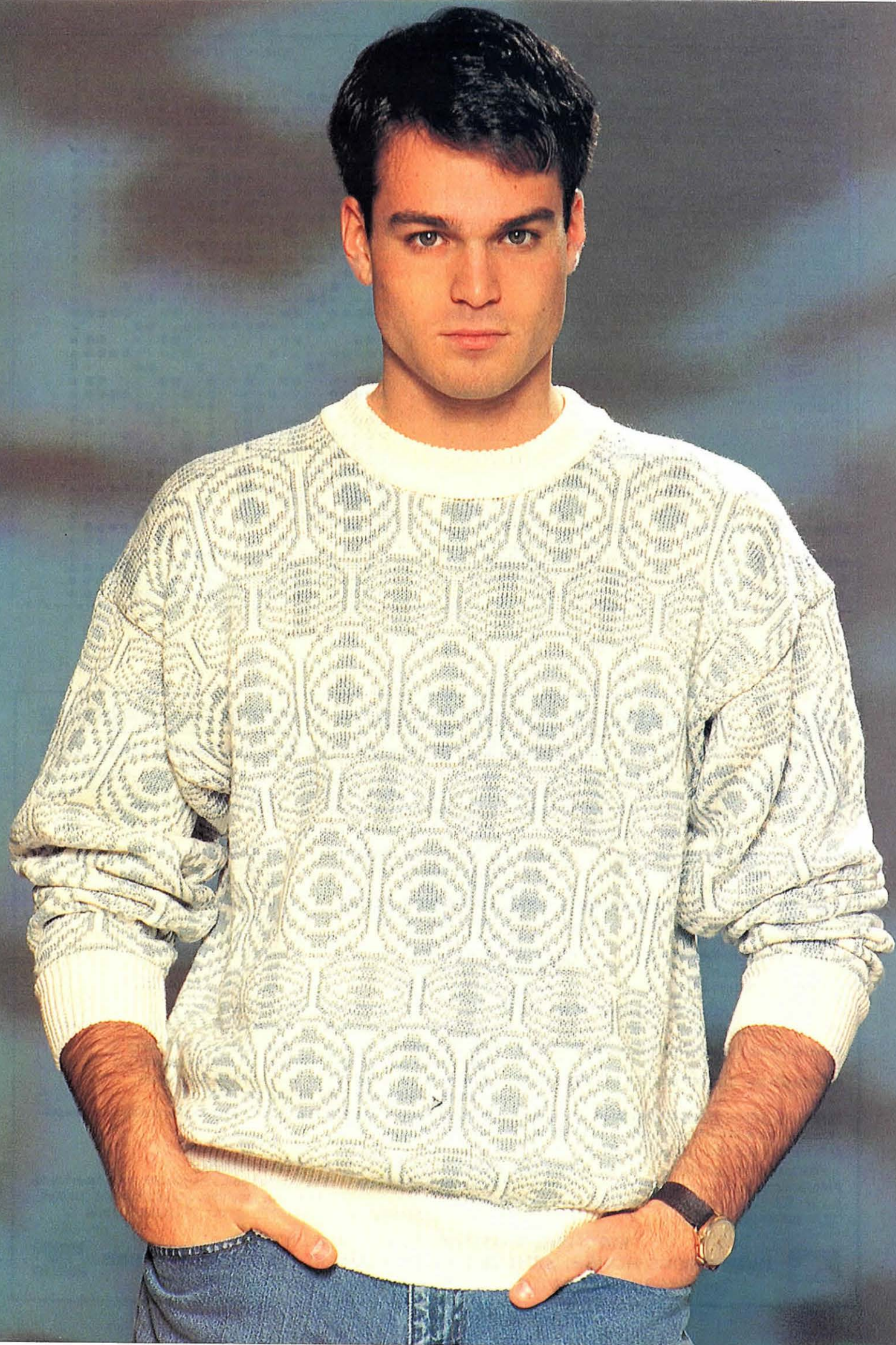
Push 154 [162, 170] Ns to WP. With K side facing, pick up 35 [37, 37] sts down left side of front neck, 24 [24, 28] sts across front neck inc 2 sts evenly, 35 [37, 37] sts up right side of front neck and 54 [58, 62] sts across back neck inc 4 sts evenly and place on to Ns. Unravel WY. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-5/MT-5, K 34 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in



KNITTING NOTES

- a) We used knit side of knitting as right side of garment.
 b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
 c) Use two ends of MC together throughout.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN FOR BACK AND FRONT**SILVER REED PUNCHCARD MACHINES**

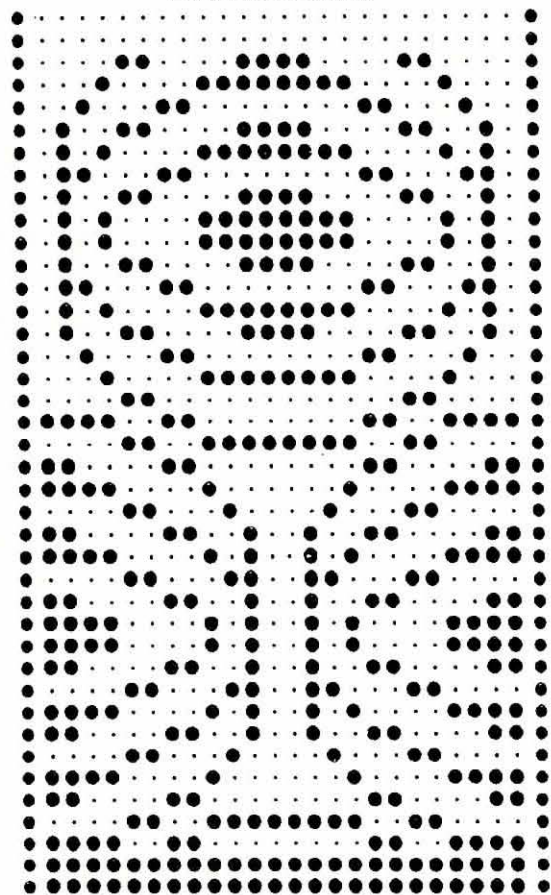
K 19 rows. * Lock card. K 1 row. Release card and set L knob to L. K 35 rows. Set L knob to S. K 18 rows *. Rep from * to * throughout.

SILVER REED ELECTRONIC MACHINES

K 19 rows. * Press button 3 (light on). K 36 rows. Press button 3 (light out). K 18 rows *. Rep from * to * throughout.

FAIR ISLE PATTERN FOR SLEEVES

K 1 row. Work as for Back and Front from * to * throughout.

PUNCHCARD CHART

shape before removing pins.

MAKING UP

Set in sleeves between markers.
 Join side, sleeve and neckband

seams. Fold neckband in half to right side and pin in position. Unravelling WY as required, back-stitch through open loops of last row worked in MC.

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SPRING LAMB

6

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Oddments of Double Knitting yarn in White (DK).
Oddments of 4-ply yarn in White (A) and a short length of Pink (B) for face embroidery.
Polyester stuffing.
A small amount of black felt.
Clear adhesive.
Ribbon for bow.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

Height from top of head approximately 21 cm, 8 1/2 in.

TENSION

We used tension dial setting 10 as main tension (MT) throughout over Double Knitting yarn on alternate needles, unless otherwise stated.

KNITTING NOTES

- We used purl side of knitting as right side of work.
- 'E-wrap' means use closed edge method of casting on.
- 'Thread off' means break yarn then thread end through sts and release from machine.
- 'Transfer alt sts' means transfer every alt st on to adjacent N and push empty Ns back to NWP.

BODY

Push 105 Ns to WP. * Leaving outside Ns in WP, return three needles out of every four to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Using DK, K 1 row. Return centre needle from each group of three needles in NWP to WP. (Alt Ns are now in WP) *. Set RC at 000. K 51 rows. Transfer alt sts. K 2 rows and thread off. Thread a length of DK through loops of first row worked in DK and remove WY.

HEAD

Push 65 Ns at centre of machine to WP. Work as for Body from * to *. Set RC at 000. K 28 rows. Using WY, K a few rows in st st and release from machine.

FACE

Push 33 Ns at centre of machine to WP. With K side of Head facing, replace 2 sts on to each N, ending with 1 st on last N. Unravel WY. Using MT-4 and A, K 14 rows. Transfer alt sts. K 2 rows and thread off. Thread a length of DK through loops of first row worked in DK on head and remove WY.

LEGS (make 4)

Push 31 Ns to WP. Push 2nd and every foll alt N back to NWP. Using DK, cast on using e-wrap method. Set RC at 000. Using MT, K 22 rows. Transfer alt sts. K 1 row and thread off.

TAIL

Push 25 Ns to WP. Push 2nd and every foll alt N back to NWP. Using DK, cast on using e-wrap method. Set RC at 000. Using MT, K 12 rows. Transfer alt sts. K 1 row and thread off.

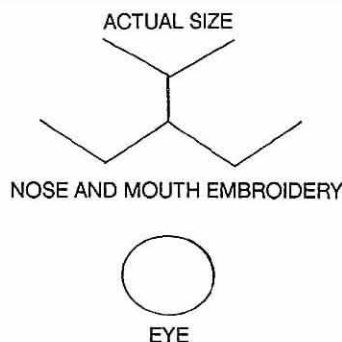
EARS (make 2)

Note that K side is used as right side. Push 27 Ns to WP. Using A, cast on using e-wrap method. Set RC at 000. Using MT-4, K 17 rows. Transfer alt sts. K 2 rows and thread off.

MAKING UP

Pull up cast off yarn on all pieces, secure and join seams. Stuff body firmly then pull up yarn from cast on edge and secure. Stuff head firmly then pull up yarn from cast on edge and secure. Sew head to body just above pulled up stitches. Stuff legs firmly and sew to body. Sew tail to body, noting that it does not require stuffing. Using the template, cut two 1 cm circles for eyes from felt. Mark position of eyes on face, leaving nine clear stitches between. Glue felt circles in position. Using A, make a stitch from centre to top right of each eye. Using B, embroider nose and mouth. Fold ears in half and sew to sides of head, level with eyes and approximately 3 cm from 4-ply section. Tie ribbon around neck.

Ruth Cox of Pippin Designs specialises in designing patterns to help you make unusual dolls and novelty items that appeal to all age groups. They are quickly and easily made from small amounts of yarn - ideal for presents, charities and craft stalls. For more details, please send a SAE to Pippin Designs, 22 Clifton Road, Dunstable, Bedfordshire LU6 1LU.



KALEIDOSCOPE



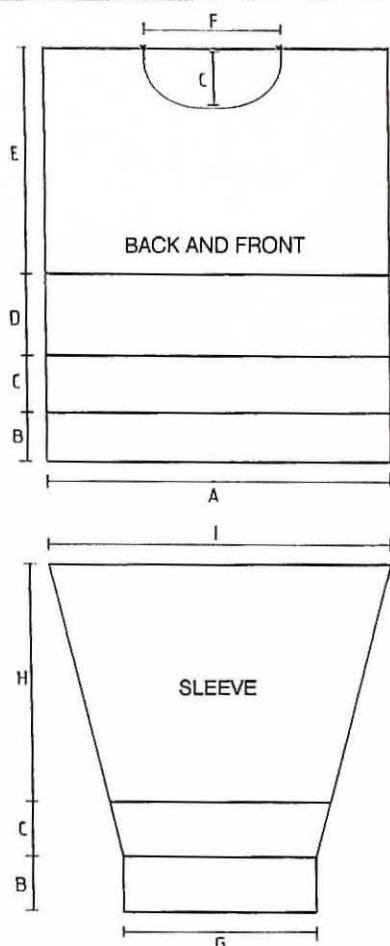
RUTH COX of PIPPIN DESIGNS



BACK

With carriage at right and using A, cast on 114 [122, 130, 138, 146] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 24 rows. Transfer sts for st st. Set Pattern A to first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release patt and cont in Fair Isle patt **. K 160 [176, 192, 208, 228] rows. RC shows 161 [177, 193, 209, 229]. Place marker between sts 22-23 [24-25, 24-25, 26-27, 26-27] at left and right of centre 0. Cast off.



- A = 36 [38.5, 41, 43.5, 46] cm
 B = 5 cm
 C = 6 cm
 D = 8.5 cm
 E = 23.5 [27.5, 31, 35, 38.5] cm
 F = 14 [15, 15, 16.5, 16.5] cm
 G = 19.5 [21.5, 21.5, 23, 23] cm
 H = 25 [29, 33.5, 34.5, 36] cm
 I = 35.5 [38, 38, 40, 40] cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge electronic machines with a 200 stitch repeat and ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Perlé Mercerised Cotton. (Yarn Guide No. 9.) Please note that the quantities given below are approximate.

250 [275, 300, 325, 350]g in White (MC).

80 [95, 110, 125, 140]g in Yellow (A).

45 [60, 75, 90, 105]g in Green (B).

30 [45, 60, 75, 90]g in Blue (C).

3 buttons.

Crochet hook.

GARMENT WEIGHT

Finished garment in first size weighs 265g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to the following address:- Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leicestershire LE8 0UD.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in. Actual size 71 [76, 81, 86, 91] cm, 28 [30, 32, 34, 36] in. Length to shoulder 43 [47, 50.5, 54.5, 58] cm, 17 [18½, 20, 21½, 23] in.

Sleeve seam 36 [40, 44.5, 45.5, 47] cm, 14½ [16, 17½, 18, 18½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

31.5 stitches and 43 rows to 10 cm, 4 in measured over stocking stitch and check pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 52.

FRONT

Work as for Back to **. K 133 [149, 165, 181, 201] rows. RC shows 134 [150, 166, 182, 202] and 27 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 66 [72, 76, 82, 86] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg

on next and foll alt row, K 1 row. Dec 1 st at beg on next and every foll alt row until 35 [37, 41, 43, 47] sts rem. K 13 rows. Cast off. With carriage at right, unravel nylon cord over 18 [22, 22, 26, 26] Ns at right, bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Set patt on number previously noted. Take carriage to left without knitting. Release patt and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping.

SLEEVES

With carriage at right and using A, cast on 62 [68, 68, 74, 74] sts at centre of machine in 1x1 rib. Work as for Back from * to **. Shape sides by inc 1 st at each end on every 4th row until there are 70 [76, 76, 82, 82] sts, then on every foll 5th [5th, 6th, 6th, 7th] row until there are 112 [120, 120, 126, 126] sts. K 11 [26, 22, 26, 10] rows. RC shows 133 [153, 171, 175, 181]. Cast off.

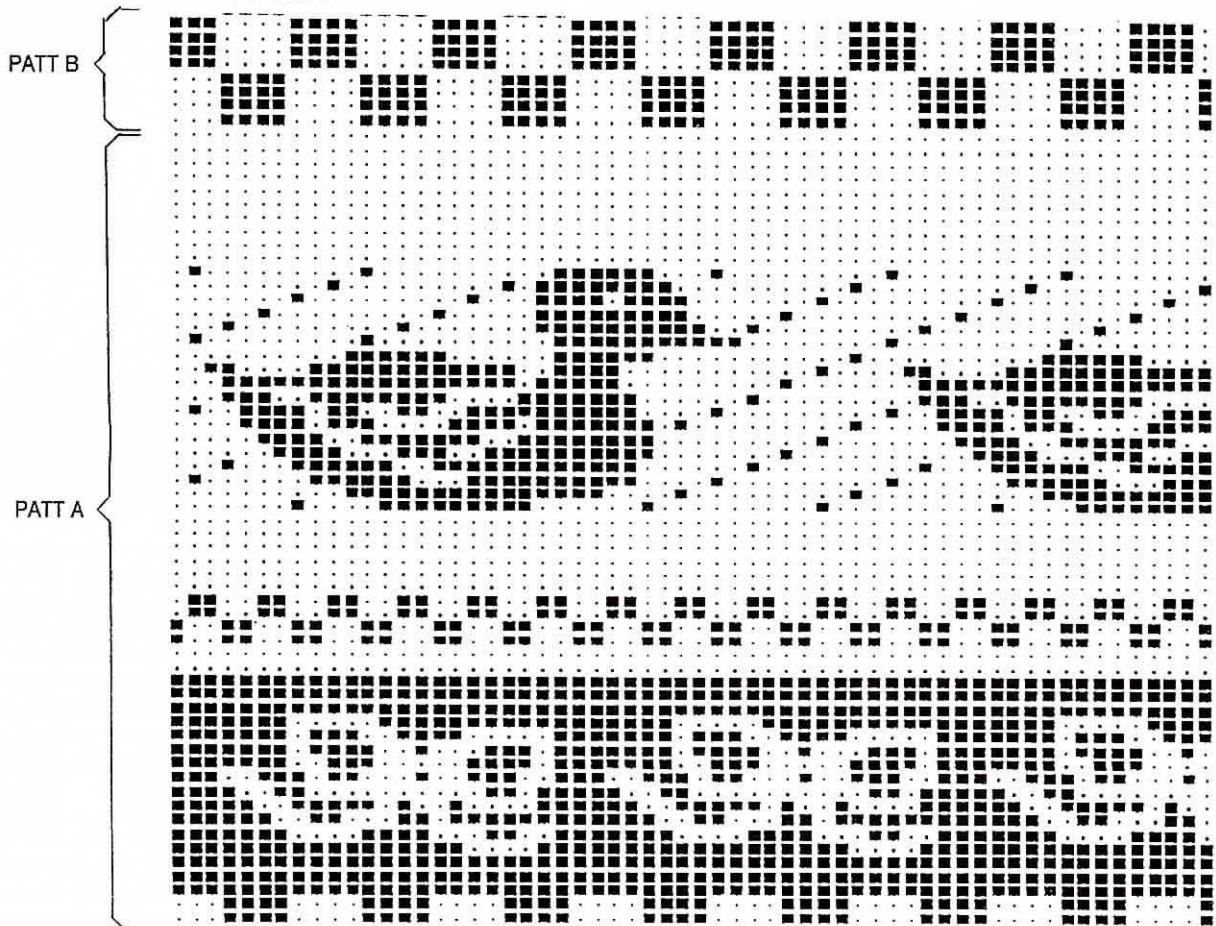
NECKBAND

Join right shoulder seam. Push 110 [118, 118, 126, 126] Ns to WP. With K side facing, pick up 24 sts down left side of front neck, 18 [22, 22, 26, 26] sts across front neck, 24 sts up right side of front neck and 44 [48, 48, 52, 52] sts across back neck and place on to Ns. Unravel WY. Set Pattern A to 21st row. Set RC at 000. Using MT and A, K 1 row. Transfer sts for 1x1 rib. Using MT-6/MT-6, K 24 rows. Transfer sts for st st. Using MT, K 1 row. Release patt and cont in Fair Isle. K 4 rows A/B. Cont in st st and A, K 1 row. Using WY, K a few rows and release from machine.

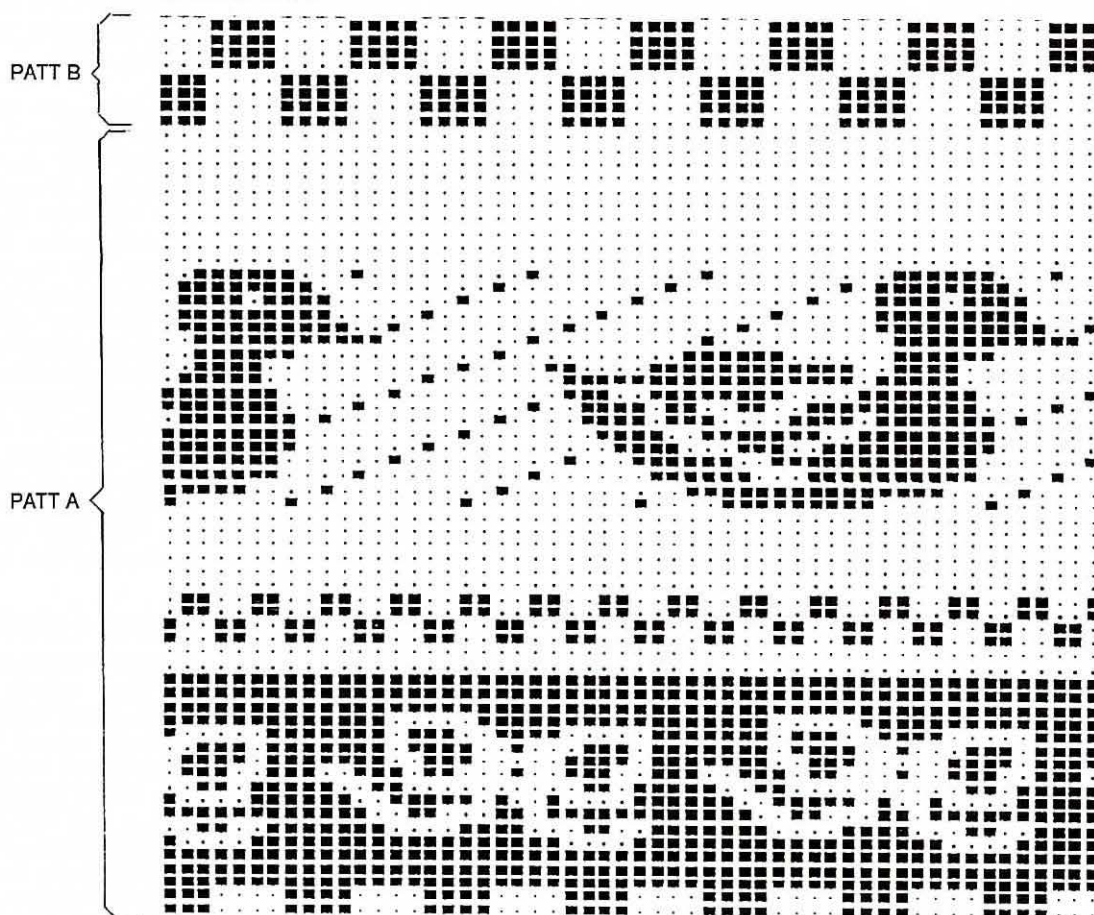
BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MYLAR SHEET 1



MYLAR SHEET 2



SILVER SCENE

BACK TO BASICS

I was very pleased to be invited to write a series of articles for *Machine Knitting Monthly*, promptly sharpened my pencil – and got stuck! Then I began to think about the questions which seem to crop up most frequently at the exhibitions and workshops I attend – and that gave me my topic.

Maggie Dyke

Over the next few months, I'm going to go *Back To Basics* and cover Silver Reed electronic programming using the EC 1 Pattern Controller. If all goes well – and I behave myself! – I may be allowed to extend the series a little to cover the PE 1 Design Controller. So, if you have just acquired – or are thinking about acquiring – a Silver Reed electronic machine, start here!

Silver Reed has four different gauges of needle bed in its electronic range – fine (SK 830), standard (SK 840), double knitting (SK 860) and chunky (SK 890). All these needle beds work with the same EC 1 Pattern Controller, so all the programming is exactly the same – no matter which gauge of machine you have. The advantage of having one Pattern Controller that is common to all gauges of needle bed is that you can, for example, start off with a standard gauge machine; then, if you decide at a later date you would also like a chunky gauge, all you need to buy is the needle bed and carriage. The same Pattern Controller will work with both machines in exactly the same way, so you don't have to buy two separate control panels – and you already know how to use it!

I'd like to start off with the Point Cams and Needle One (N1) Cam in this issue and, later in the series, we'll cover drawing your own cards, how to program the instruction

column and how the pattern buttons work.

POINT CAMS

We'll begin with the Point Cams. These are white, rectangular cams with a red line at the centre, which slide along the upright rail at the back of the needle bed. They move independently of each other and 'click' along by one needle place at a time. You must always have at least two Point Cams (one set) on the needle bed, because they act as 'on' and 'off' switches for the pattern. When the pattern buttons are set to 'normal' knitting, Buttons 1 and 2 have the left hand light on and any needles between the Point Cams will knit in pattern with the needles outside them knitting plain. For an all-over Fair Isle pattern, set the red line of the Point Cams in line with the end needles (see Diagram 1). If you are knitting single-action transfer lace, set the Point Cams two stitches in from the edge of the knitting. This will

ensure that the last two needles knit in stocking stitch to give you a nice, neat edge to seam. If the Point Cam is set in line with the end needle, you'll get dropped stitches because there is no needle for the last stitch to transfer on to. I normally set the Point Cams one stitch in from the edge for tuck and slip stitch patterns, to ensure that I have plain edges to seam. The numbered strip directly above the Point Cam rail helps you set the Point Cam in exactly the right place.

For motif knitting, set the Point Cams exactly where you want the motif to occur (see Diagram 2), remembering that, in Fair Isle, you are looking at the back of the garment.

The Point Cams can be positioned anywhere you like on the needle bed. If you look at Diagram 2 again, you can see that there are six plain stitches at the left and nine at the right of the motif. There are no predetermined positions for motifs – you can place them exactly where you choose.

You can use more than one set of Point Cams, as long as you remember that, like policemen, they always travel in

pairs! An odd number of Point Cams will only confuse the machine. At the beginning of the row, the first Point Cam will tell the machine to turn the pattern on, the second will turn it off; the third will turn it on again and, without a fourth Point Cam – an 'off' switch – the machine knows that you've made a mistake and stubbornly refuses to read the card until you use an acceptable number of Point Cams. One great advantage of Silver Reed's electronics is that everything you set or alter is always clearly visible. So, if you happen to make a mistake, it's easy to spot and quick to rectify.

One final note on the Point Cams concerns the double knitting and chunky gauge electronics. Do make sure you click the Point Cam into the correct position. The spacing on the rail on the heavier gauge machines is bigger than on the fine and standard gauge machines, so it's easy to put the Point Cam half way between two needles instead of in exactly the right spot. I know – I've done it! With all the gauges of machine, you will hear and feel the click as the Point Cam sets into the correct position.

NEEDLE 1 CAM

Now for the Needle 1 Cam or N1 Cam, which seems to cause more confusion than anything except the Maas-tricht Treaty! The N1 Cam is a little white rectangular block with a red line on it. That description sounds exactly like the point cams. The difference is that the N1 Cam actually has N1 written on it and has little white legs – on which it runs

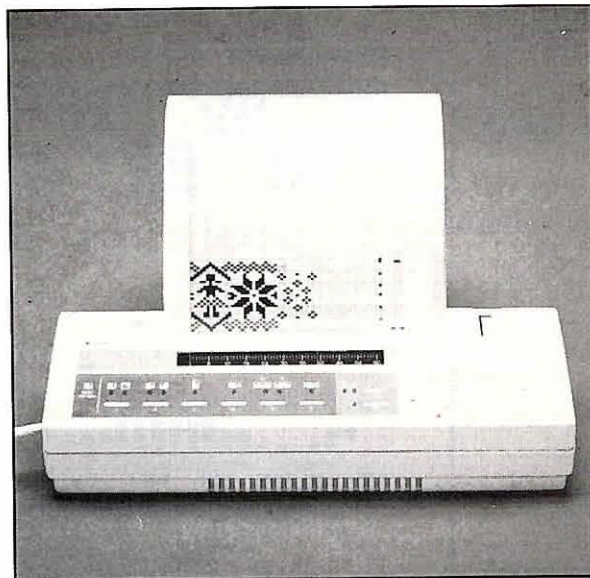
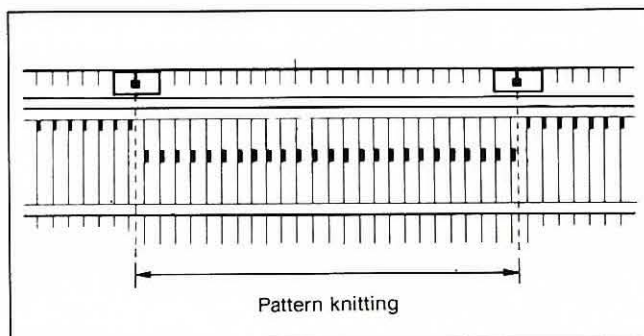


DIAGRAM 1



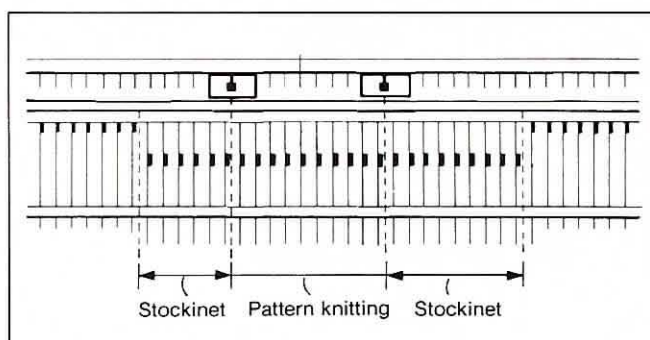


DIAGRAM 2

away and hides whenever it is dropped! These legs fit into holes in the needle bed, directly behind the needles. The red line should point towards you and you should be able to read N1 the right way up without having to go round to the back of the machine!

The function of the N1 cam is to tell the machine where to start and finish the pattern repeat across the width of the knitting. The N1 Cam sits in between two needles. The first needle to the right of the red line is the first stitch of the pattern repeat – that is, the stitch at the left edge of the

pattern on the card. Look at Diagram 3 to see what happens when the N1 Cam is moved.

The N1 Cam normally goes between the Point Cams, unless you are doing some really tricky patterning. Again, like the Point Cams, it can be moved by one needle at a time, so you can start your pattern repeat exactly where you want it to be. Nine times out of ten, I use the following formula to position the N1 Cam; width of pattern on design card = 48 stitches, N1 Cam goes between needles 24 and 25 at either the left or right of

centre 0 – that is, half the width of the pattern on the card.

This ensures that the pattern is placed over the centre of the piece of knitting, an equal number of needles both left and right of centre 0. (An odd number of stitches in the pattern repeat would give one extra stitch on one side of centre 0.) If I wanted the pattern to start working outwards from the centre of the machine, I would position the N1 Cam at the centre. The above should be used as guidelines, rather than hard and fast rules. You can, of course, place the N1 Cam anywhere you like as long as it is between the Point Cams.

Should you choose not to use the N1 Cam, the machine will use the Point Cam to position the pattern. The first needle to the right of the left hand Point Cam will be the first stitch of the pattern. It's perfectly all right to do this, as long as you realise that you don't have the same degree of control over where the pattern starts repeating. For example, if the

pattern is working from the left edge, it could mean that it is off centre in the middle of the garment. Using the N1 Cam means you have total control.

Another good reason for using the N1 Cam pops up when you begin to increase or decrease the width of the knitting. If you are making an all-over pattern, you will need to move the Point Cams to include extra stitches. As soon as you move the Point Cam, you move the starting point of the pattern, which can produce an interesting diagonal effect, but isn't terribly useful if what you were after was a vertical stripe! I always use the N1 Cam to avoid interesting little deviations like this.

Whilst we're on the subject, let's consider what happens when we move the Point Cams. You'll probably want to do this when you shape sleeves and for neck shaping. Having positioned the Point Cams and N1 Cam, you have to let the carriage 'see' exactly where they are on the needle bed. This is why you either

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KNITTING NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare electronic sheets needed from the charts provided.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- Pattern is reproduced courtesy of Instant Knits Variety, a collection by Knitwares.
- Program Pattern A for 58 rows and 114 stitches.
- Program Pattern B for 8 rows and 114 stitches.
- Owners of Silver Reed electronic machines should place needle 1 cam between needles 57 and 58 at left of centre 0 and point cams at width of knitting. Press button 1 (left light on) and button 2 (left light on).
- Owners of Brother electronic machines should place pattern over centre 0.
- The stitch pattern is correct for the smallest size. For larger sizes, knit the five bows and three ducks as motifs over centre 112 sts and repeat the remainder of the pattern as all-over Fair Isle.

FAIR ISLE PATTERN FOR BACK AND FRONT

K 2 rows A/B, 3 rows B, 10 rows A/B, 3 rows B, 2 rows A, 4 rows MC/B, 6 rows MC, 18 rows MC/A, 10 rows MC. Set Pattern B to first row. * K 4 rows MC/C, 4 rows MC/B; rep from * throughout.

FAIR ISLE PATTERN FOR SLEEVES

K 2 rows A/B, 3 rows B, 10 rows A/B, 3 rows B, 2 rows A, 4 rows MC/A. Cont in st st and MC.

MAKING UP

Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in A. Join left shoulder seam for 1 cm then work as follows:- with right side facing and using crochet hook, join in appropriate colour at top of back neckband and work two rows of double crochet along back neckband and shoulder, then along front

shoulder and neckband, working three buttonloops on front edge in second row. First mark position of buttons on back border with pins to ensure even spacing, then work buttonloops to correspond. To make a buttonloop, 3 chain, miss 2 double crochet. Sew on buttons. Set in sleeves, matching centre to shoulder seams. Join side and sleeve seams. Embroider duck's eyes in C.

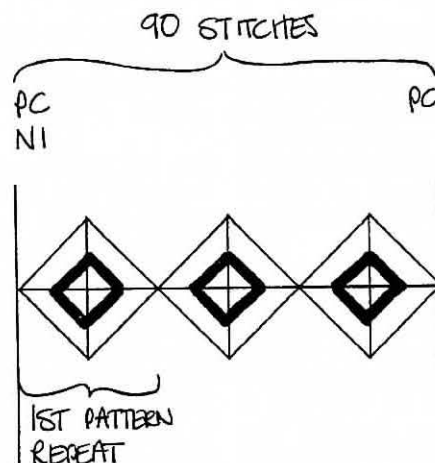
This pattern is based on a design from the 'Variety Collection' in the INSTANT KNITS range by KNITWARES and the stitch patterns are reproduced with their permission.

Instant Knits are more detailed and elaborate stitch patterns for single bed knitting available as ready-to-use files for DesignaKnit, Creation 6, BitKnitter and Brother FB 100. We have borrowed our design from 'Variety', one of four Fair Isle collections. The other titles are 'Scandinavian', 'Floral' and 'Christmas', then there is the new 'Lace Christening Collection'. Each collection includes ready-to-knit garment patterns with full instructions (adult and child in the case of the Fair Isles) and the files are ready-to-load in the format of your choice.

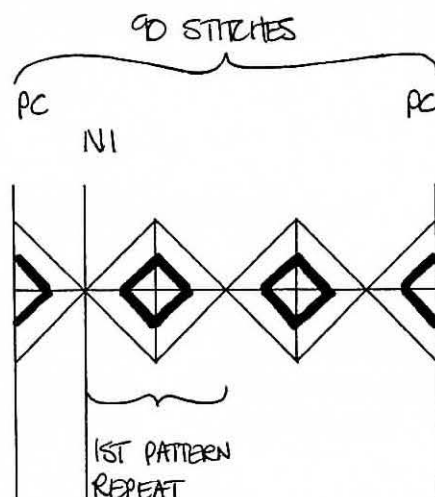
The VARIETY collection of Instant Knits (price £17.50) and other Knitwares products are available from Angela Gordon, 29 St. Helens Road, Sandford, Wareham, Dorset BH20 7AX



30 STITCH WIDE PATTERN DRAWN ON THE DESIGN CARD



POINT CAMS 90 STITCHES APART
NI CAM IN LINE WITH LEFT POINT CAM
1ST. PATTERN REPEAT STARTS AT LEFT EDGE OF KNITTING.



POINT CAMS 90 STITCHES APART
NI CAM IS PLACED 15 STITCHES IN FROM LEFT EDGE.
THE PATTERN REPEAT STARTS 15 STITCHES AWAY FROM LEFT EDGE (IN LINE WITH NI CAM.)

DIAGRAM 3

knit two rows, or do two 'free' rows (free passes) using the carriage release lever, before you start knitting a pattern. Once the carriage has 'seen' the settings, it knows exactly what you want it to do – and where. When you start the pattern, the first Point Cam the carriage meets turns the pattern on and it continues to repeat the pattern until it reaches the second Point Cam, which switches it off. After passing the second Point Cam, the carriage counts up how many needles it travels over before it stops moving. When the carriage direction changes, the carriage counts down until it reaches the needle where it stopped patterning, it 'sees' the Point Cam and the pattern is switched on again. If you move the Point Cam on the side next to the carriage, the machine gets confused because the 'count up' and 'count down' are no longer the same number. The net result of all this is that you can only move the Point Cam on the side opposite the carriage, if you want to avoid doing memorising rows.

This also explains why you should avoid 'wiggling' the carriage at the end of a row. As soon as it changes direction, the carriage starts the count down. If the carriage is wiggled, it loses track of where it was up to and will mispattern. Should you do an inadvertent wiggle, stop the card by pressing on the inspection button and re-memorise the positions of the N1 Cam and Point Cams by making two free passes.

When I'm knitting sleeves, I usually move the Point Cams in blocks of five needles. For example, if the sleeve is 60 stitches wide (30 stitches on each side of 0), I put the Point Cams at 35 on either side of 0, so I can increase up to five times before I need to move the Point Cams. This saves time, because I'm only moving the Point Cams once for each five increases and it should mean that I don't find myself increasing beyond the Point Cam. Normally, I do four increases, then move the Point Cam, on the opposite side to the carriage, by another five places.

One knitter I was talking to suggested setting the Point Cams to the finished width of

the sleeve before starting to knit. The problem that this could cause is that it would be very easy to forget to take the carriage past both cams before starting the next row and, of course, if you don't clear both the Point Cams properly, the poor carriage doesn't stand a chance of patterning correctly.

When it comes to moving the N1 Cam, there is a very simple rule to follow which is – move the N1 Cam by the width of the pattern repeat. If the pattern on the design card is 30 stitches wide, you can move the N1 Cam by 30 stitches to either the right or left of its original position. If the pattern is 53 stitches wide, move the N1 Cam by 53 stitches – either to the left or right. As long as you move it by one complete repeat, the carriage won't notice, so you don't need to do the 'free' rows to memorise the new position. However, the N1 Cam should still be within the Point Cams once it has been moved. Also bear in mind that using the pattern buttons can affect the width of the pattern. If you are using the double width button, the N1 Cam must be moved allowing for this. For example, if the pattern is 18 stitches wide and the double width button is on, move the N1 Cam to the left or right by 36 stitches.

You'll probably want to move the Point Cams and N1 Cam when you are shaping the neck of a garment. Just remember the two simple rules.

Rule 1

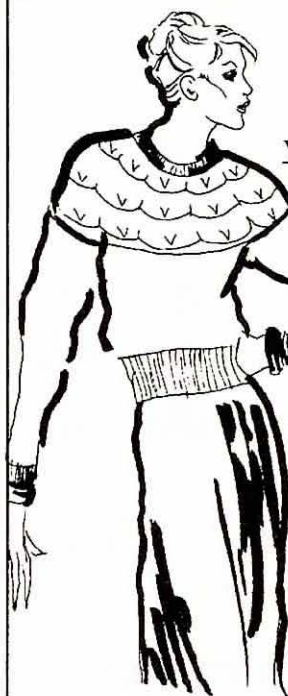
Move the Point Cam on the side opposite the carriage.

Rule 2

Move the N1 Cam by one complete pattern repeat and keep it within the Point Cams.

I think that just about covers the Point Cams and N1 Cam. If, after reading each article, you have further questions about the points covered, drop me a line care of *Machine Knitting Monthly*. I'll try to cover anything I've missed out in a later article.

That's all for this month, so now I'm going to go away and think about pattern width indicators and the inspection button until the next deadline looms!



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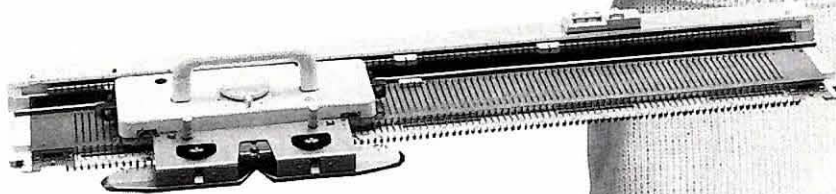
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Modern Machine Knitting's design competition is open to ANY Silver Reed knitter, so that includes *Machine Knitting Monthly* readers too. We are backing *MMK* knitters to be up there taking 'gold' in this Silver competition. Read on – the prizes are stupendous!

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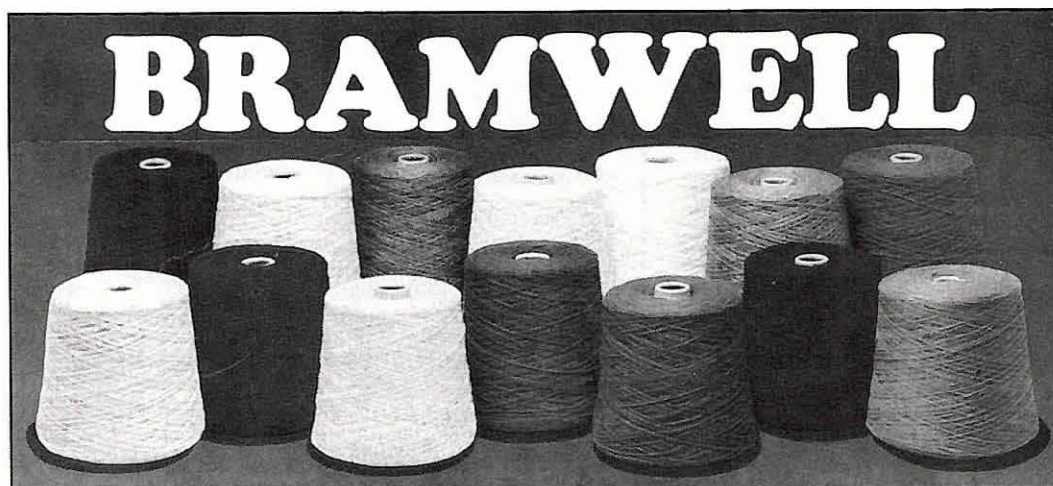
The nine prize winners then become the finalists and are invited to send in their garments for judging the overall winner, together with written pattern, charts and diagrams as the winning design will be featured as a pattern in *Modern Machine Knitting*.

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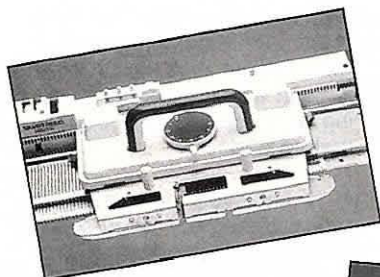


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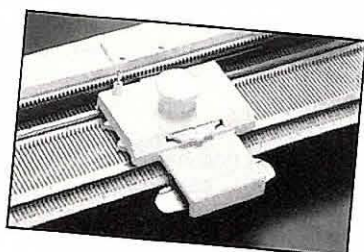
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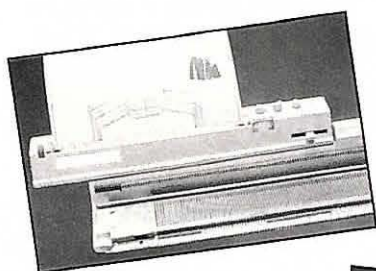
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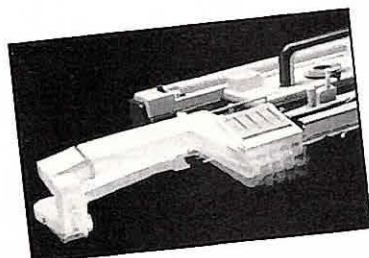
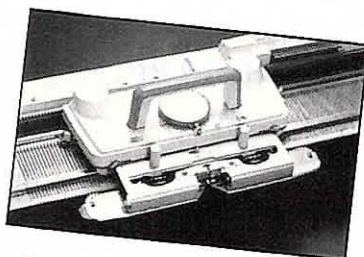


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8. Entries can be sent in at any time, but must reach us by 30th April 1995. We can accept no responsibility for entries lost or delayed in the post.

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10. The winners will be notified in writing and the competition results will be published in a future issue of *Modern Knitting*.

11. The judges' decision is final and no correspondence will be entered into regarding the competition.



SILVER KNITTER OF THE YEAR

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Town

CountyPostcode.....

Category entered.....

Bust/chest size of garment.....

Model of Silver Reed machine used.....

Accessories used (if any)

Bramwell yarn(s) used

I certify that this is my own original work

Signature.....Date.....

QUESTION TIME

SEWING IN YARN ENDS

This month Pat takes a look at some of the work that members have brought in to the Knitting Club and then ties up a few loose ends – or rather shows us how to deal with them.

Pat Coulston

It's always exciting to see what our club members have dreamt up to make their knitting special and sometimes I wonder why I didn't think of it first. Here are a few more success stories.

Betty cleverly used Pentel Fabric Paints on a long-line waistcoat in beige and cream double jacquard. She used a floral pattern and painted-in several other colours which gave the impression that she'd knitted with five or six colours in a row. I thought it was an excellent use of the paints.

Mrs Hadley had made a Nativity Scene from the November 1991 issue of *Machine Knitting Monthly*. She used cut-down cardboard cones for the figures and they were excellent.

One of our members, Janet, was particularly interested in double jacquard. She knitted some material, then went to one of Pam Turbett's Cut-and-Sew courses and made a very elegant jacket. It looked superb and fitted beautifully.

Jean wanted to make a *Magic Cable* sweater, but unfortunately she did not have enough yarn. She decided, therefore, to match the yarn as best she could and knitted with both yarns – two rows in the main yarn and two rows in the matching colour. The yarns blended well and gave a pleasant all-over effect.

Diana had a cardigan with her which she had knitted in Nina

Miklin yarn. There was a beautiful finish to the fabric and it looked so good!

Trudy had added knitting-in beads to cuffs and a neckband in a pin tuck stitch. I didn't know this would work and I'll tell you all about it later in this article!

Marjorie used about four or five colours in a patchwork sweater. They weren't oddments, she had planned out the colours carefully for working in strips. She knitted about three squares in each strip using different shades of cream and apricot and several shades of beige and brown. She joined the strips with mattress stitch and knitted the back plain. It looked lovely.

Although Shauna did not want to show her garment because it was so plain, she was persuaded to do so! The stocking stitch sweater was indeed

plain. She had started knitting in black, changing first to dark grey and then to light grey. It was very well knitted indeed and even though it was plain, it was also elegant and stylish.

I'd like to mention Thelma's cardigan, knitted in pile stitch. The pile pattern was on the fronts, the back and the sleeves being plain. The style had a dropped-shoulder, with about two centimetres cut in for the armhole shaping. For about the last four rows at the top of the sleeve, Thelma had turned the work, so the top of the sleeve was in garter stitch. When this was joined to the front and back of the garment, the seam was invisible.

Last November, I received two excellent books by Eileen Metcalf, for the Duomatic E6000 Machine. They are *The Metbury Baby Book* and *Especially for Men*. In the Baby Book, there are about 21 patterns, all simple shapes and not difficult to knit. In the men's book, there are five garments. Each one has its own laser-printed, card reader sheets, already completed – which is wonderful! The styles are modern and the patterns really super. Along with the books came the *Metbury Designs Newsletter*, No 4. It's free of charge to customers and full of hints, tips and ideas. If you want to know more about this, write to Eileen at Metbury Designs, 7 Nursery

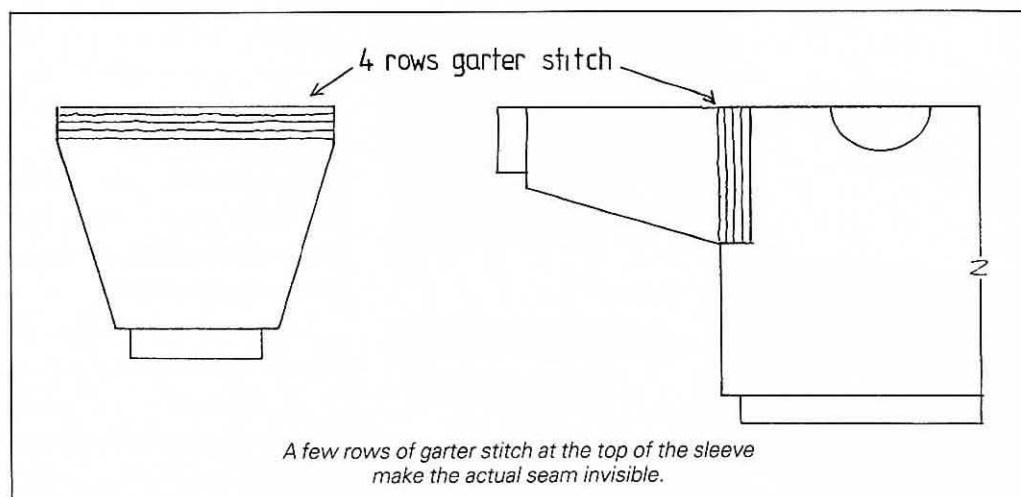
Close, Leyland, Lancashire PR5 1NS.

Now then, E6000 knitters, with the availability of all these lovely patterns – in addition to those appearing in *Machine Knitting Monthly* – and your own Electronic Correspondence Course, you can no longer think that the machine is neglected!

I have been asked by Duomatic knitters about 'wrapping the yarn'. This is not difficult and I would like to share a little tip with you to make it easier. Wrapping is used in short-row knitting, to prevent a tiny hole spoiling the appearance of the fabric. For those of you who may not know, short-row knitting is a technique used to make one edge of a piece of fabric longer than the other. It is used a great deal for shaping skirts, but it's also used for making darts.

It is achieved by putting a selected number of pushers to working position and setting the lock to BX or LX without console for E6000 machines. When you now knit the row, only the needles that had a pusher beneath them will knit – the lock skates over the needles that had pushers in rest position. The tiny hole is made by the lock knitting two rows against one row of knitting. The point at which the lock turns to go back is where the hole appears. To close the hole, work as follows.

Knit across the row but, before you come back, lift the



yarn used for knitting and place it into the hook of the next needle. You'll find the orange tool is good for this. The needle, therefore, contains the stitch plus a loop of yarn and the loop just fills up the little hole!

Here's another little tip. When the pushers are brought to working position and the row is knitted, what can sometimes happen, especially if you have the tension disc a bit too tight, is that the last couple of stitches will pull up too tightly and the stitch will come undone. If you then continue to wrap as described, you will get an ugly bump at this point. To avoid this, allow your free hand to hold the butts of the needles as you knit the row. If the yarn now pulls a bit, the needles will not come forward – so the stitch cannot come undone.

SEWING IN ENDS

I had an interesting query this week from a reader in South Africa who asked me about sewing in ends of yarn. This is something we just seems to do automatically and not really think about, isn't it?

Having spent some time thinking about it, I thought I'd share some different methods of sewing in ends with you.

METHOD 1

Thread the end into a tapestry needle or one with a blunt end. If you are using a bouclé yarn, the double-ended bodkin is a useful alternative. Then simply do a little running stitch, up or down the edge. It is best not to work across the knitting because the end can peep through the work if the knitting is stretched.

With my method, the tiny bit of additional bulk produced will be sewn into the seam. If you are sewing in two ends of bouclé, it is easier and less bulky to sew in one strand first, followed by the other.

Incidentally, I sew these ends in **after** I have sewn up the seams. I find it is easier and it has an added bonus, too. Should I ever have to undo the whole garment, the ends are

there, exposed and not hidden!

METHOD 2

When knitting in more than one colour – for example, when using the colour changer for skirts, or for three or four colour knitting – you will produce loops of yarn up the sides of the knitting. If the particular colour is to be used again before completing the piece of knitting, you should catch it in. After about four rows of knitting in the following colour, take the first colour and catch it in at the side as you knit. Do this by bringing out the end needle and wrapping the first colour around this needle. Remember to do this when the carriage is at the **opposite** end of the row! You'll find this is not very time-consuming and it will prevent nasty loops at the side edges. If you are not going to use a colour for several rows, it is best to pull down a loop of that colour just before you use it again. This long loop can then be cut in half and sewn in at the edge. Some people knot the loop – just once – so that it cannot come undone.

METHOD 3

Instead of pulling down a loop, as described in Method 2, thread the yarn which is not required up the side as above – for about four rows – and then cut it. This saves the sewing in.

METHOD 4

If you are ever tempted to join the yarn in a middle of a row – don't! It is always best to start the new yarn at the beginning of a row rather than risk running out before the row has been knitted. Thread up the new yarn, knit across and deal with the two ends as in Method 2.

METHOD 5

The tail of yarn at the beginning of the rib is another end to be sewn in. Personally, I never use it to mattress stitch the rib. I like to deal with it separately and then use a completely new length of yarn for sewing up.

When I sew a mattress stitch seam, I do a few stitches, pull the yarn to close the seam and repeat this action all the way up the seam. Therefore, I always leave a tail of yarn at the start of a mattress stitch seam so that I can hold on to it and pull the starting end and the sewing end, at the same time, to close the seam perfectly.

If I were to use the tail of yarn from the cast-on edge, I wouldn't have a starting tail and I might also pull too tightly on the cast-on tail and accidentally spoil the edge.

TO SUM UP

When sewing in ends up the sides of a garment, take the tail of yarn and wrap it around the end needle for about six rows before cutting it off.

This works well because the slightly thicker bit is lost in the seam. Never take the tail

across the knitting because it does leave a nasty lump.

When changing colours, if you knit more than six rows before using the colour again, take down a big loop of yarn, cut it and sew the ends up the side of the garment. When using the colour changer, there are enough difficulties on the colour changer side, without adding wrapping to them!

When working with two strands of a bouclé yarn such as Bramwell's Hobby, sew in one strand first, then the other, to reduce the bulk.

Never use the cast-on tail for sewing up, especially in the rib. Sew this tail into the edge of the work and use a separate length of yarn for mattress stitching. This will give you a tail of yarn to hold on to, to enable you to pull the two ends together – at the same time – and thus cause the seam to close, perfectly.

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PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for 9 mm chunky punchcard or electronic machines with 24 st pattern facility and a ribber.

If you don't have a ribber, work ribs by hand.

MATERIALS

Spectrum Strata Aran. (Yarn Guide No. 18.)

5 [6, 6, 7] x 100g balls in Cream (MC).

2 [2, 2, 3] x 100g balls in Denim (A).

1 [1, 1, 2] x 100g balls in Heath (B).

GARMENT WEIGHT

Finished garment in third size weighs 715g.

The fibre content of this yarn is 80% Courtelle, 20% Wool and it is available by mail order only. Please contact Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB. Telephone 01484-843732.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit chest 92-97 [102-107, 112-117, 122-127] cm, 36-38 [40-42, 44-46, 48-50] in.

Actual size 103 [113, 120, 127] cm, 40½ [44½, 47½, 50] in.

Length to shoulder 63.5 cm, 25 in.

Sleeve seam 45.5 cm, 18 in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

17 stitches and 24 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

KNITTING NOTES

Please see page 62.

BACK

Push 90 [98, 104, 110] Ns at centre of machine to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Release card and cont in Fair Isle patt. K 128 rows. Lock card. Cont in st st and MC *. K 6 rows. RC shows 134.

SHAPE SHOULDERS

Cast off 7 [8, 8, 9] sts at beg of next 4 [6, 2, 4] rows and 8 [9, 9, 10] sts at beg of foll 4 [2, 6, 4] rows. 30 [32, 34, 34] sts.

NECKBAND

** Using MT-1, K 17 rows. Using MT+5, K 1 row. Cast off with a latch tool **.

FRONT

Work as for Back to *. K 2 rows.

SHAPE NECK

Push 50 [55, 59, 62] Ns at left to HP and cont on rem sts for first side. K 1 row. Push 1 N at neck edge to HP, K 1 row. Push 3 Ns at neck edge to HP, K 1 row. Push 1 N at neck edge to HP, K 1 row.

SHAPE SHOULDER

Push 2 Ns at neck edge to HP and cast off 7 [8, 8, 9] sts at beg of next row. Push 1 N at neck edge to HP, K 1 row. Push 1 N at neck edge to HP and cast off 7 [8, 9, 9] sts at beg of next row. Push 1 N at neck edge to HP, K 1 row. Cast off 8 [8, 9, 10] sts at beg of next row, K 1 row. Cast off rem 8 [9, 9, 10] sts. With carriage at left, push 40 [43, 45, 48] Ns at left from HP to UWP and finish to correspond with first side, reversing shaping.

NECKBAND

Push rem 30 [32, 34, 34] Ns from

HP to UWP. Push 2 Ns at each side from NWP to WP. 34 [36, 38, 38] Ns. Pick up 2 sts at each side of neck and place on to empty Ns. Work as for Back Neckband from ** to **.

SLEEVES

Push 48 [52, 56, 60] Ns at centre

of machine to WP. Insert card and lock on 24th row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Release card and cont in Fair Isle patt. K 1 [1, 1, 5] rows. Shape sides by inc 1 st at each end on next and every foll 8th [7th, 6th, 5th] row until there are

68 [76, 84, 90] sts. K 13 [8, 7, 11] rows. RC shows 87. Lock card. Cont in st st and MC. Using MT+5, K 1 row. Cast off with a latch tool.

WELTS

Push 75 [81, 85, 89] Ns at centre of machine to WP. With P side facing, replace sts from lower edge on to Ns, dec evenly. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 19 rows. Using MT+5/MT+5, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

CUFFS

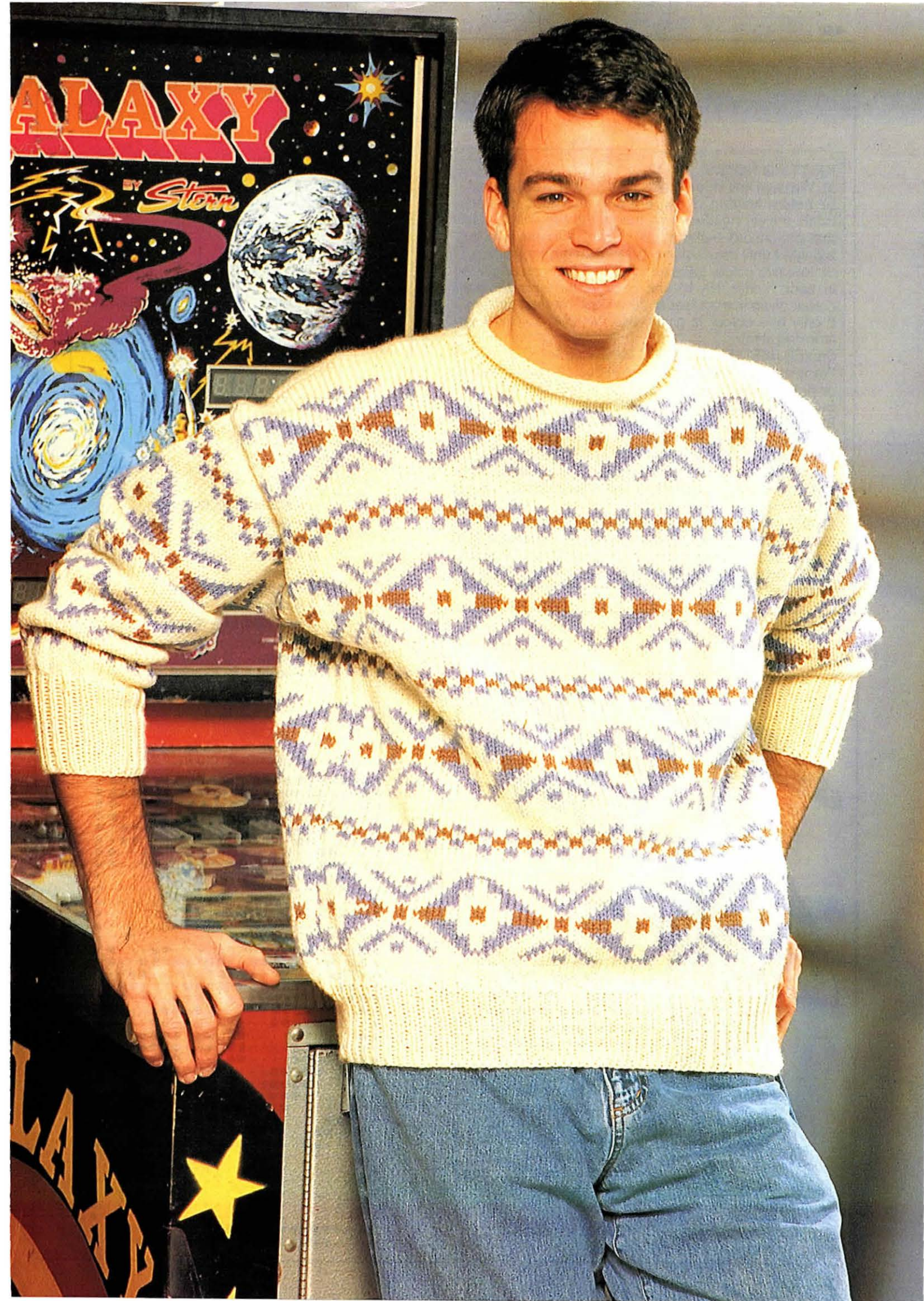
Push 37 [39, 41, 43] Ns at centre of machine to WP. With P side facing, replace sts from lower edge of sleeve on to Ns, dec evenly. Set RC at 000. Using MT and MC, K 1 row. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 23 rows. Using MT+5/MT+5, K 1 row. Transfer sts to main bed. Cast off with a latch tool.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder and neckband seams. Set in sleeves, matching centre of cast off edge to shoulder seam. Join side and sleeve seams.



KNITTING NOTES

- a) We used knit side of knitting as right side of garment.
- b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- c) Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on).

BROTHER ELECTRONIC MACHINES

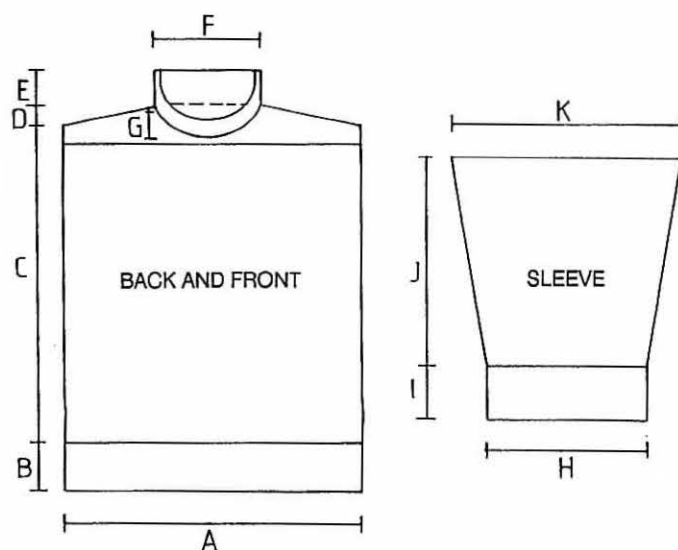
Place pattern over centre 0.

FAIR ISLE PATTERN FOR BACK AND FRONT

K 6 rows MC, 7 rows MC/A, 3 rows MC/B, 7 rows MC/A, 6 rows MC, 2 rows MC/A, 2 rows MC/B and 2 rows MC/A. These 35 rows form patt.

FAIR ISLE PATTERN FOR SLEEVES

K 6 rows MC, 2 rows MC/A, 2 rows MC/B, 2 rows MC/A, 6 rows MC, 7 rows MC/A, 3 rows MC/B and 7 rows MC/A. These 35 rows form patt.



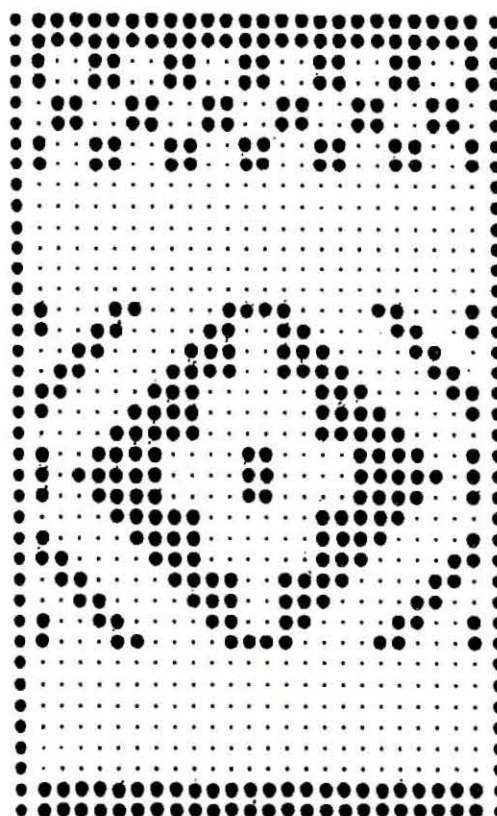
- A = 52.5 [57.5, 61, 64.5] cm
- B = 8 cm
- C = 55.5 cm
- D = 3 cm
- E = 7 cm
- F = 17.5 [18.5, 20, 20] cm
- G = 4 cm
- H = 28 [30.5, 32.5, 35] cm
- I = 9.5 cm
- J = 36 cm
- K = 40 [44.5, 49, 52.5] cm



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DEAR ANNE...

Share your thoughts with us by writing to Anne at Machine Knitting Monthly, 17 Grove Park, Waltham Road, White Waltham, Maidenhead, Berkshire SL6 3LW

★ STAR LETTER ★

Dear Anne,

At the age of 63 years, I had to cease working owing to heart trouble. Being an active person, it came hard to take things easy, but I had to face facts and took up jigsaw puzzles. I was becoming bored with them when an episode of 'Eastenders' on TV changed my way of life. In the programme they were making woolly hats on a knitting machine and straightaway I thought, 'That's the answer to my problem'.

My wife and I talked it over and decided I should buy a machine, although in her own mind she thought it would be a seven-day wonder and my interest would die. She was totally wrong! Through trial and error and with the instruction book, I learnt how to operate my machine and from then onwards, things went from strength to strength.

During my nine years of knitting, we have added a ribber, intarsia carriage and colour changer and the next thing I have in my sights is a linker to speed up the time-consuming task of sewing up, which I do by hand.

There has been an exhibition of my knitting at our local library and this has made a 73-year-old pensioner very chuffed, especially when people come up to me and comment on the beautiful work.

Yours sincerely,
Raymond Jack Smith
Chatteris, Cambridgeshire

What a delightful story, Raymond! We are very 'chuffed' too to hear that, yet again, machine knitting has come to the rescue in someone's hour of need. It is noticeable that you don't mention your health again so we hope the knitting has worked its well-known charm and that nine years of 'the therapy' has improved your health beyond recognition.

Congratulations on having your own exhibition - artists would expect to wait years for such recognition! We are pleased to add our own accolade by rewarding your 'Star Letter' with £5 and a free subscription to Machine Knitting Monthly. We hope you'll find plenty to read, knit and enjoy in the coming year.

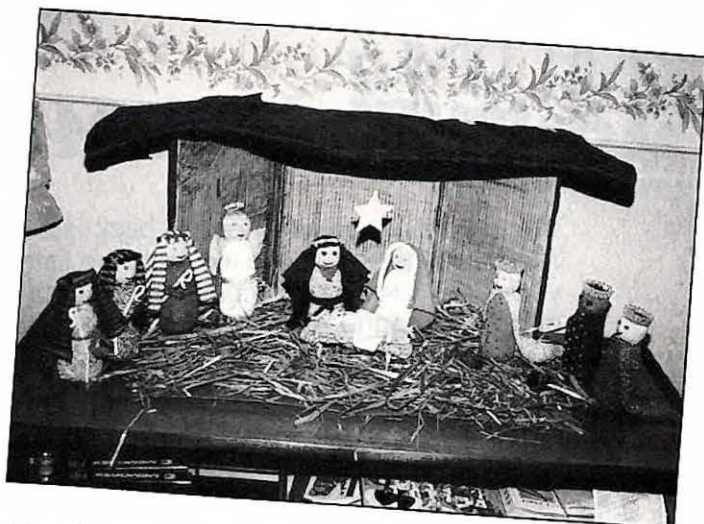
Dear Anne,

I like to keep my copies of MKM handy so I save all my large soap powder boxes.

I cut each down to the shape of a banker's box, then I cover them with wallpaper. They not only look good on the shelves, but I can select any copy easily.

Yours sincerely,
Pat Wilson
Scunthorpe, South Humberside

A great idea, Pat. By using the same wallpaper as the walls, MKM could become part of the decor.



Dear Anne,

You had a similar Nativity Scene to the one last Christmas, back in November '91. I just loved the idea of making a family treasure to be used each year and set to work with a will.

I made all the kings' cloaks and crowns in Lurex and hand-sewed tiny beads on the front of their bodies so that they'd look rich and stand out from the shepherds. Angel Gabriel was a work of art with a halo that stood away from the head. I made a proper crib from ice lolly sticks and shepherds' crooks from pipe cleaners.

When it was finished I gave it to my five year old grandson to display when his mother put up the decorations. I have to say his reaction made all my efforts very worthwhile. He was thrilled to bits.

But the sting in the tail! Having just started school that August, he told his teacher all

about it. When she said it would be nice to have one for the first year classroom, he said without hesitation, 'My Gran will make you one!'

It was a rush job but had to be as good as the first one. For my efforts I received a lovely hand-made card saying 'Thank you' and signed by all the children and a bottle of perfume. It made my Christmas! I'm enclosing a photograph of the set which was on show again last Christmas.

Yours sincerely,
Mrs Edna Murdoch
Methil, Fife

I'm sorry we can't show your photograph here in colour, Edna, but take it from me readers, it is indeed a work of art. I'm pleased our pattern has given so much pleasure. We did a new one last Christmas as the one you knitted is now out of print.

Dear Anne,

I read recently that some knitters have a problem with an extra stitch that appears at the side of single motifs. I've never had this problem on my electronic machine because, as I'm partially sighted, I do not rely on reading figures on the strip (I mistake 3 for 8 and so on). I find the first needle I want for my motif, then make a 'dry run' for the motif by pushing out the appropriate number of needles.

For example, if I want a 20-stitch motif to begin on needle 40 yellow, I push that one out and count off the 20 needles I need, which brings me to

needle 21 yellow. The average beginner thinks, $N 40 \text{ yellow} \text{ minus } 20 = N 20$, thus programming in 21 stitches!

I hope this helps some of your readers as I find little things like this can be so irritating to a beginner.

Yours sincerely,
Mrs J E Chiverton
Rochester, Kent

Thanks for the tip, Mrs Chiverton. The silver lining of being handicapped by bad eyesight must be that it makes you do things 'properly', thus avoiding mistakes like the one in your letter which drive the sighted, mad instead.

Your letter reminds me that when it first appeared, our proof reader reported with great glee, having seen the earlier Nativity Scene in the background during a television interview in somebody's home. It wasn't yours was it?

Dear Anne,

Today I have been sorting out my back issues of magazines. I cut out patterns unsuitable for my machine and any I am unlikely to use. I staple the illustration to the knitting instructions and pass them on as individual patterns to other knitters at the club or even to the local charity shop, so they are never wasted.

Looking through the, now slimmer, magazines I decided to leave each one open at the pattern I would most like to knit when time (and suitable yarn) is available. I keep my magazines in wine boxes covered with washable wallpaper. These seem to be a convenient size and, most impor-

tantly, are not too heavy when full. They are slim and stack easily.

So now when the knitting urge is there, I hope to be able to find a pattern quickly from the pre-selected ones.

Yours sincerely,
Mrs D Osborn
Marham, Norfolk

Dear Anne,

Greetings from across the pond. I am an avid machine knitter and your magazine has been particularly helpful. Instruction is not all that readily available here and I marvel at the number of Guilds/Clubs you have there, as well as the numerous exhibitions.

You printed a letter suggesting a hair dryer for blocking. I tried it and it worked like a charm! I have two and 8/9ths grandchildren, so this method was particularly useful on those tiny items, especially the layette I am doing for the new one. Another item that is good for 'ironing' things such

as ribbon ties on baby bonnets, is a curling iron. I've even used it to 'iron' out small bits of edging, since my curling iron has adjustable heat and is Teflon coated.

I do have a hint of my own. I have often attempted to inter-twine metallic yarns with others and had a problem getting a nice even twist unless I re-wound on to another cone. That was a pain, since it was often difficult to pre-judge just how much I would need. Our old kitchen table had a 'lazy Susan' or roundabout on it, which I kept after the table was gone. This lazy Susan is about 18-20 inches in diameter, spins and can hold 2-3 cones of yarn. I put it on the floor just under the machine, thread the yarns through the same side of the mast and can 'spin' it as I need with my toes. I know this may sound silly, but I can get a nice, even twist to the yarns, keeping an eye on it as it travels up to the mast.

One last thing. In the August '94 issue, page 77, the knitted bunny is listed as being

from *To & Fro Magazine*, Aug/Sept '94. I have not found that magazine here, after numerous phone calls. Is there another way to purchase that pattern?

Thank you so very much for a marvellous magazine!

Yours sincerely,
Margaret Parker
Reno, NV, USA

Thank you for writing, Margaret and sending us your tip. It is always a particular pleasure to hear from our readers overseas - you bring us a fresh outlook. We're sorry you cannot find the toy rabbit pattern over there but you can order a back issue of *To & Fro* from our address on page 5. The price (in Sterling) of the Aug/Sept '94 issue is £2.55 by Surface Mail or £3.36 by Air Mail.

We pay £5 for every letter we publish, provided it has not already been accepted or published elsewhere, plus a year's subscription to the magazine for a Star Letter.

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DESIGN LINE

KNITTING YOKED SWEATERS

There are several methods of knitting yoked sweaters, so this month I have adapted the basic set-in sleeve block, to design this type of yoke.

Rita Rubery

Looking at the diagrams, you will see that the depth of the yoke is determined by the width of the shoulders – so this measurement will vary with each individual personal block.

As with any other type of yoked garment, most of the work and detail is in the yoke itself, the rest of the garment being knitted in stocking stitch. At first sight, this design may seem difficult to achieve, but in fact it is quite easy. I do find yoked sweaters quite fascinating as so many variations are possible.

I always think that this style is a classic, it is never high fashion nor is it unfashionable and by varying the thickness and type of yarn and the stitch pattern you can create a garment for any season or occasion. My version is for the warmer weather as it has short sleeves and the yoke is knitted using a lace punchcard.

I have chosen an industrial yarn which has a linen look. The garment itself can be worn as a jumper when buttoned up or else as a cardigan. I have therefore not altered the armhole from the basic

block as I feel that, if it is to be worn as a cardigan, it will be worn over either a sleeveless or lightweight short sleeved garment. However, if your design is to be a winter cardigan, then it will perhaps be necessary to lower the armhole and redraw the sleeve cap.

YARN

My choice of yarn is a fine industrial with a slight knob. I have used three strands together to make a 4-ply equivalent and used tension 7 on my Brother 881.

To make the most of your charting device, it is essential to be able to use any yarn. Many new machine knitters are afraid to use the finer yarns but they do give more scope than the 3-ply or 4-ply types.

If I have decided that three strands will give the thickness of fabric to suit the design, then I will wind off three separate cones from the main one but will thread them up through the yarn tension unit together. You must keep an eye on the cones whilst knitting and ensure that you are not just knitting with two strands – one cone having run out.

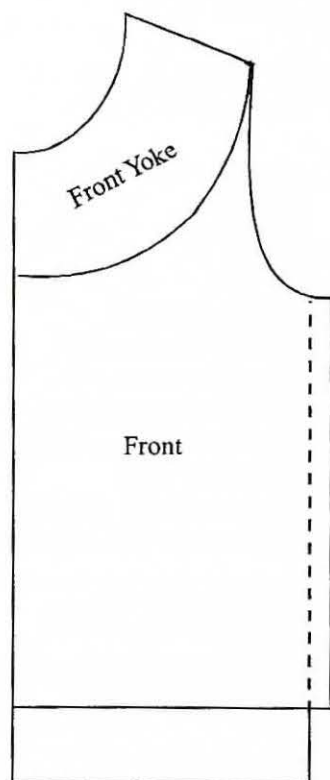
One of the benefits when knitting jacquard with the finer yarns is that the main body of the garment may need only two strands of each colour, but the ribbing may be better with three strands. I sometimes find that a double neckband looks much more professional knitted at a tight tension using just one strand of yarn, the main pieces having been knitted using two strands.

You have more choice of weight of fabric, depending on the number of strands of yarn you put together, which I found particularly useful when I had a chunky knitting machine. I find it exciting to use different yarns together – even simple stripes can be much more interesting if knitted with a mixture of different textured yarns.

The joy of designing your own knitwear lies not only in the shape of the garment but also in the texture of the fabric. You will sometimes surprise yourself with either an interesting combination of colours or texture, or both. For me this is the real pleasure of being a machine knitter.

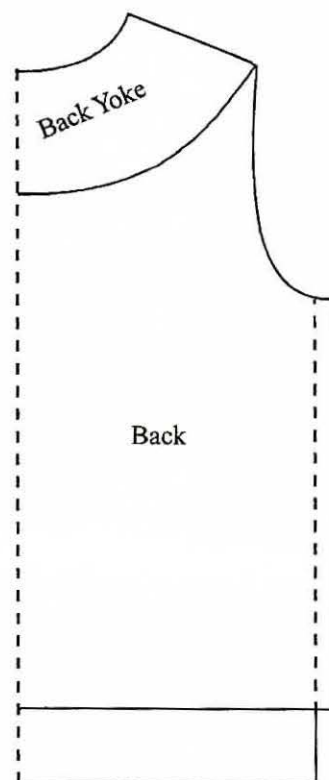
YOKE

The depth of the yoke is the

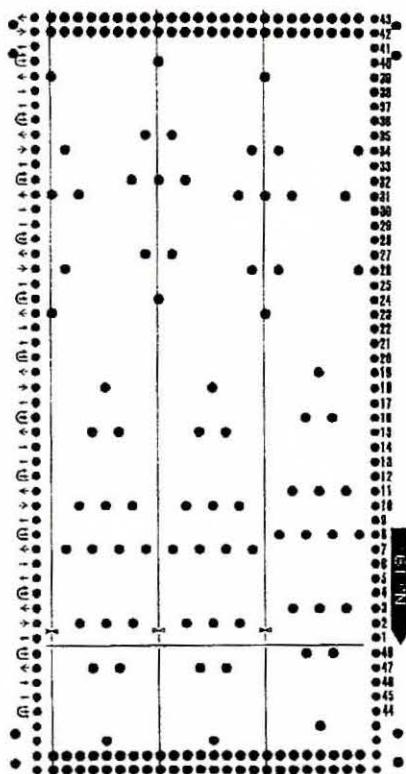


To Draw Yoke.
Take shoulder width and measure down from front and back neck.

When knitting main pieces shape front and back by following curved line, ignoring yoke.







PUNCHCARD CHART, Card No. 19J is reproduced courtesy of JONES+BROTHER

1st Band of lace
knitted up to R.C. 28
2nd Band of lace
knitted up to R.C. 47

Make up total
number of rows with
stocking stitch.

same for the back and front. You will see from the diagrams that the shaping is actually in the body of the garment. For this design the extra ease is added to the side seams and the ribs are knitted and attached separately.

The yoke will be knitted in three pieces. Using the stitch pattern you have chosen for the yoke, knit a tension square in the usual way. You may wish to knit at a different tension to that used for the main pieces.

Measure the 40 stitches and select the ruler. To find the number of stitches to cast on at the bottom edge of the yoke and starting at the dotted line on the ruler, bend the ruler round the curved edge, back and front; this gives you the number of stitches to cast on.

Use the same method to find

the number of stitches required for the neckband, by bending the ruler round front neck and back neck. I find that a normal neckband for myself takes approximately 130 stitches. If you know how many stitches you usually use, then it may not be necessary to measure the drawn shape.

SELECTING THE PUNCHCARD

To shape a yoke, it is necessary to decrease stitches evenly across the needlebed on certain rows. Therefore, when choosing the punchcard, make sure that you have plain stocking stitch rows between bands of pattern. This will enable you to carry out the decreases. Alternatively, choose a design where you can add stocking stitch rows, as I have done with the sample garment. I have used

lace punchcard 19J from the basic set supplied with my Brother 881 machine.

CALCULATING THE ROWS

To find the number of rows required, I use my pocket calculator. Enter the number of rows knitted – in this case, as it is a normal tension square, it is 60. Divide this figure by the number of centimetres and millimetres that the 60 rows measure.

60 divided by 15.8 cm = 3.7974683. Now multiply this figure by the depth of the yoke which on the sample garment is 9.5 cm. This gives a figure of 36.075948. Therefore, for the sample garment, the yoke is 36 rows deep.

Please do remember that these figures refer only to my own particular tension square and sample garment – they will vary with the yarn and tension that you choose for your garment.

CALCULATING THE DECREASES

I also decided to have three decrease rows. On the sample garment fronts, the number of stitches cast on was 70, while the number of stitches at the neck edge was 40, so 10 stitches had to be decreased evenly three times. Both fronts were knitted alike.

For the back, the number of stitches cast on at the bottom of the yoke was 110. At the neck edge there were 50 stitches, so 60 stitches had to be decreased. Dividing this number, as before, by three leaves 20 stitches to be decreased evenly three times.

SHAPING THE FRONT AND BACK

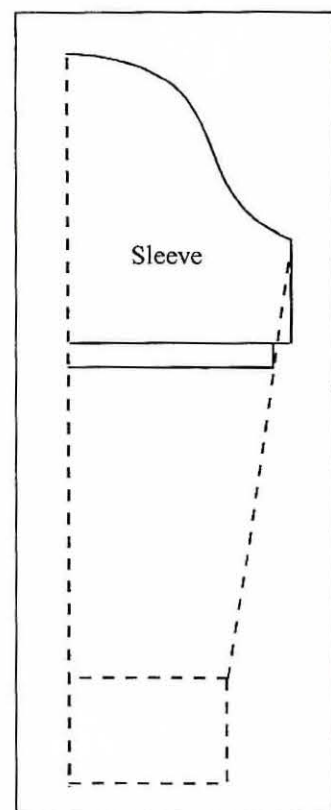
To shape the fronts and back, the stitches were cast off following the drawn shape on the charting device. To start the yoke, the cast off edges were picked up first, then a small hem was knitted. This not only added interest but it also concealed the picked up edge to give a neater effect.

The hem was knitted over eight rows at main tension. If

you knit the nylon cord in with the first row, you have a marker for picking up a hem. The hem was knitted after each decrease row, three times in all.

FRONT BANDS AND NECKBAND

The front bands and neckband were knitted in stocking stitch. The front bands were knitted three tensions tighter than the main tension and the neckband was shaped by starting at main tension and tightening the tension by one dot every other row for twelve rows, then increasing the tension for the second half of the band.



SLEEVES

The sleeves were taken from the basic block. The sleeve seam was drawn straight (see diagram) and the sleeve cap was drawn as on the master block.

PRESSING

All pieces were pressed before being sewn together. You will achieve a much better finish if you press the pieces before the garment is made up.

GARMENT WEIGHT

The finished garment weighed approximately 370g.

OVER TO YOU

SEMINAR AT SEATTLE

Reader Carol Winfield wrote to tell us about her experience as a British visitor to the Machine Knitters' Seminar held in Seattle last year. It makes fascinating reading, so here is her account of how things are done in the U.S.A.

Dear Anne,
My girl friend and I attended last year's Seattle Seminar and I have written, for posterity, my thoughts and views of the reasons for our visit and felt I would like to share with you, at MKM, our experience. It was a real eye-opener to say the least but something which many English knitters should experience if only once.
Yours sincerely,
Carol A. Winfield
High Wycombe,
Buckinghamshire.

ANNUAL MACHINE KNITTERS SEMINAR 25-27TH MARCH 1994

My husband, like most knitters' other halves, has become accustomed to opening cupboards and having cones of yarn fall on to him and has ceased to comment when I stagger in from the latest knitting exhibition with yet more yarn. But when I announced that I was going to Seattle for a knitting seminar, his response was unprintable!

I bought my first machine in 1988 and having knitted in isolation without making any progress for a year, the choice was to pack the machine in the loft or take some lessons. I joined an adult education course in machine knitting in January 1989 where I met Norma, an English girl and Lynn who was here for two years from New York State. In April we were joined by Mickey and when we completed the course we decided that we would set up our own knitters circle and meet regularly over coffee to discuss problems and projects. We had also joined a local knitting

club where Lynn had introduced us to Susan from Southern California.

In January 1990 we were joined by another American, Sue from Northern California. We continued meeting after Lynn returned home in June 1990 to be followed by Susan in May 1991. When Sue also returned home in August 1992 the group disbanded as Norma had moved out of the area and Mickey and I had part-time jobs but we still corresponded albeit somewhat spasmodically.

PREPARATIONS

Susan and Lynn had met in Atlanta for the British American event organised by Bramwell in September 1992 and we had vaguely talked of meeting at the next event due to be held this September on the West Coast. Sue had taken yarns home with her and whilst knitting a cardigan for her mother-in-law had run out of yarn. She sent an SOS to England for further supplies and whilst on the 'phone mentioned that she and Susan were meeting at the Seattle Seminar at the end of March. Was there any chance of any of us joining them? Having gone through the 'Oh what a wonderful idea' to the 'don't be ridiculous, it's a long way to go for a weekend' process, Mickey and I decided to defer a decision until we had discovered the price and availability of flights and also whether the British/American was being planned for this year. A 'phone call to Bramwell confirmed that if we wanted to arrange a reunion then it would have to be Seattle and as we had

decided that we would go for a week to see something of the area and we were leaving England during off-season rates, that the cost was reasonable and we decided to go.

We flew from a cold windswept Britain into lovely sunshine on 23rd March and spent Thursday exploring Seattle. The city is very compact but almost surrounded by mountains still wearing their winter snow. On Friday we drove down to Tacoma for the Seminar which was held in the Sheraton hotel. We arrived to find Sue and Susan about to check in so we threw luggage into our rooms and drove out to the seafront to find a restaurant for lunch. We had already discovered that the portions served were generous and eating out was very cheap compared with home.

INTRODUCTIONS

We then returned to the seminar to meet Lynn and make our way to the opening afternoon session. This was an introduction to the various tutors and designed to help you get the most out of the seminar. American knitting seminars are completely different from anything we have here at home. The whole emphasis is on learning new techniques both for knitting and designing and the lectures covered everything from designing from scratch to finishing-off techniques.

We all met for cocktails followed by a banquet on Friday evening. Some three hundred knitters assembled for dinner which was followed by the first fashion show. Needless

to say we were the only representatives from the UK but all points of the States including Alaska were represented with one or two parties from Canada. Whereas fashion shows at exhibitions in the UK use professional models and are limited to garments produced by professionals, knitwear in all three fashion shows at the seminar was submitted by members of the audience as well as professional designers and modelled either by the creator or another attendee.

SPOILT FOR CHOICE

The action on Saturday started early so that we could breakfast before the doors of the shopping mall opened at 8.30am. Lectures started at 9.15am and ran for three quarters of an hour each. But as there were 21 different lectures running simultaneously, the choice was somewhat overwhelming! The programme had been laid out according to the lecture room number within the hotel but indicated which make and type of machine was in each room.

It was easy to assume that all the lectures over the two days in each room were orientated towards the machine it contained. What was even more confusing was the brand names of the machines available in the States. Our Brother is called either Brother or Knitking; the Silver Reed or Knitmaster is called Singer or Studio and our Singer is called White/Superba with Passap remaining the same. However, after one or two lectures it became obvious that some

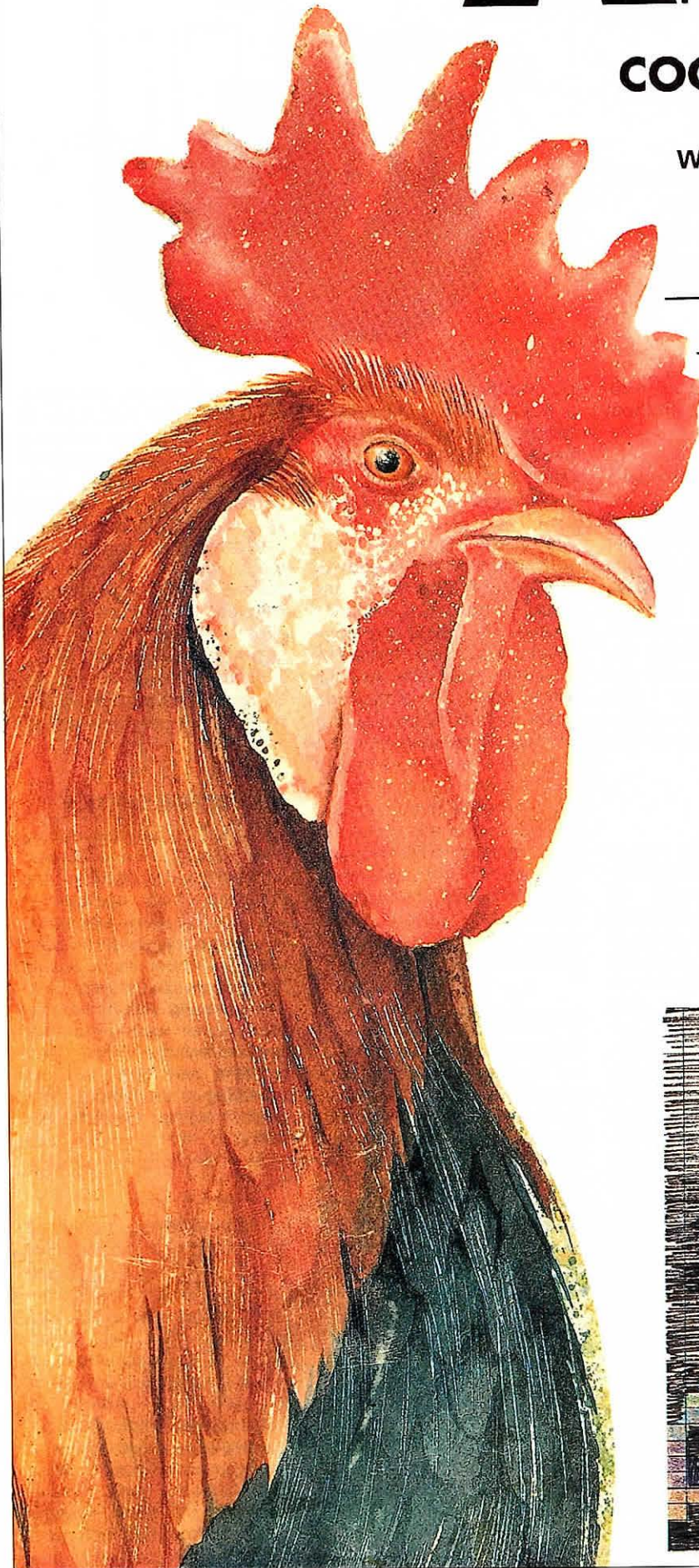


ART AND DESIGN

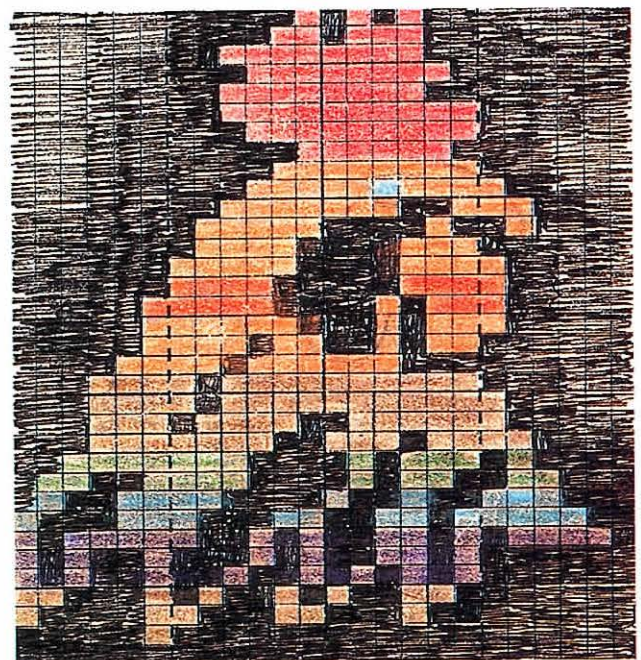
COCK-A-DOODLE-DOO!

What a magnificent bird! I have found him a real inspiration . . .

Anne Kent



I had enormous fun making the cockerel as a fabric collage. First I cut out the cockerel shape in black paper, then I cut and glued 'feathers' of sequinned material on to it, trying to capture the 'feel' of the colours in the bird's own glossy plumage. Then I completed the head, using a red, braided material for the comb and wattles.





Use stitch-related knitting design paper, not squared paper, then draw, or trace, the design on to it. Use pencil so that you can easily correct the shape and then enjoy colouring in the detail. I scattered the background of my knitted sample with sequins to suggest that wonderful metallic sheen seen in a cockerel's feathers.

I imagine you will not be too surprised to know that I have designed two more patterns from this cockerel. One is an all-over Fair Isle pattern and the other, a punch or thread lace. Both are based on the beak and wattle area and I look forward to sharing them with you next month. Until when, 'Happy designing'!

This was just a fun exercise, not directly related to knitting, but I think it is good to forget the restrictions of knitting occasionally and concentrate purely on colour. However, I also made a chart of the head which could be knitted as a single motif or repeated across the row as a border design.



HASTINGS MACHINE KNITTING CLUB

Many knitters were very disappointed when the regular annual seminar held by Hastings Machine Knitting Club was cancelled in 1994. Well, we are delighted to pass on the good news that there will be one this year. The 13th Seminar is planned for the weekend of 14th/15th October 1995 and the club is celebrating in verse.

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lecturers were obviously unfamiliar with the machine they were demonstrating. Having worked this out, it was back to the drawing board as our carefully thought out programme needed drastic rethinking! Whilst several lecturers such as Susan Lazear and Susan Guagliumi were familiar as they have visited Britain and whilst those who subscribe to Machine Knitters Source and Machine Knit America would be familiar with names such as Leslye Solomon, the majority of them were unknown to us.

was awarded to one person on each table.

The fashion show on Saturday was followed by the competition. Cash prizes for the first three garments were to be awarded and the audience was asked to vote for their choices. There were 22 garments from both professional exhibitors at the seminar and members of the audience. They were all of very high quality and the decision was very difficult.

SPOT PRIZES

The gap between lectures was always at least fifteen minutes giving adequate time to find our way across the hotel for the next venue. The shopping mall remained open until noon when everyone assembled for lunch followed by a second fashion show. Whilst the models assembled, spot prizes were drawn and it was obvious that the main sponsor and organiser, Arlene Vraney of the Knitting Machine Centre in Everett, which is up the coast in Washington State, had worked very hard persuading all the exhibitors and many other knitting concerns across the States to contribute many prizes on all the days. At dinner and both lunches, there were cones of yarn donated by a sponsor as the table centre on every table and this

HIGH PRICES

Three more sets of lectures were held during the afternoon and we found time to browse in the shopping mall. Two aspects immediately struck us – one was the popularity of trousers (or pants as they say!) and the other was the price of yarn in the States.

Trousers could be knitted from the bottom up, the top down and even sideways! There seemed to be innumerable ways of fashioning the centre front creases and they could be straight, flared or jogging style with or without front pleats or pockets. It soon became apparent that one must choose the yarn for these carefully as it must have enough elasticity to prevent seating and to hold the shape properly. All the designers recommended yarns made in the

The Woolleys

by Doug Baker



States but one familiar name was used, Yeoman's Grigna. Between us, we have probably bought every pants pattern available at the seminar and whilst we intend to experiment with some of our British yarns and I had vowed not to buy American yarn as it is very expensive, I bought enough Millor Tepeyac to make a trouser suit with a double breasted jacket designed by Thelma Viers. Tepeyac is a 65% acrylic/ 35% rayon mix and will shrink when first washed, but when knitted and washed according to instructions, takes on a soft but firm fabric texture as opposed to a knitted texture, with the correct degree of elasticity for trousers. However I paid \$14 (£10.50) per cone which seems reasonable until you learn that the cones are only 250g each! Millor's 100% acrylic is \$11.05 (£7.36) again for a 250g cone.

Whilst Sue, Susan and Lynn had been resident in the UK they had bought back from trips home, mail order catalogues and stories of prices for what to them were familiar, much used British yarns. But not until you are presented with the cones marked up in American prices does it really hit you! Both Bramwell's and Yeoman's distributors were exhibiting at the seminar. Bramwell's four-ply was on offer at \$14 (£10.50) a cone whilst its normal price was \$17.49 (£13), Hobby at \$31.95 (£21.30) and Silky at \$22.95 (£15.30).

Whilst I did not note the Yeoman's prices, another exhibitor had Denys Brunton's yarns and Delux was priced at \$19.75 (£13.16) and Magicolor at \$22.25 (£14.84). Duly horrified, I asked what they used as waste yarn and was told that all tension swatches and waste yarn was rewound and reused as many times as possible. I began to feel really guilty about the amount I use once and throw away!

On Saturday night we had a reunion dinner in a restaurant on the Waterfront at Tacoma where we watched the moon rise over snow covered mountains and adjourned to our hotel to talk over old times and consume a large bottle of champagne.

We met early on Sunday for breakfast as Lynn was departing for home during the morning. Lectures were again held during the morning and afternoon. Lunch was followed by the third fashion show and the winners of the competition. During the afternoon both Sue and Susan departed for home and having said our goodbyes we returned to Seattle where we spent three more very enjoyable days in lovely sunshine with temperatures in the mid 70's F!

IMPRESSIONS

We returned home with many impressions. We had met many very enthusiastic knitters of all ages and abilities. All the exhibitors had been very helpful and we had accumulated a large collection of beautiful patterns and ideas. Many people, of course, commented on our unusual accents and, on discovering that we were British, wanted to know about British exhibitions. Most exhibitors seemed completely ignorant of the popularity of knitting in the UK and although several would like to visit, they seemed very unsure of the reception they would receive. Many new ideas and techniques are available from American designers and we would benefit greatly from their visits.

The seminar is well worth attending as it is well organised and very beneficial. Our one criticism would be that the lectures are not long enough as most speakers struggled to compact all their subject into the time allocated. The cost of our week's holiday was not extortionate and we have returned home bursting with new ideas!

By the way, what about my husband who had been so scathing at the original suggestion? He and our daughter flew over with us and stayed with another friend living in Seattle who acted as our guide!

The seminar which Carol and her friends attended in 1994 was hosted by Arlene Vraney of KNITTING MACHINE CENTER, INC, 7207 Evergreen Way #2 EVERETT, WA 98203. Tel: (001) 206 353-8742.

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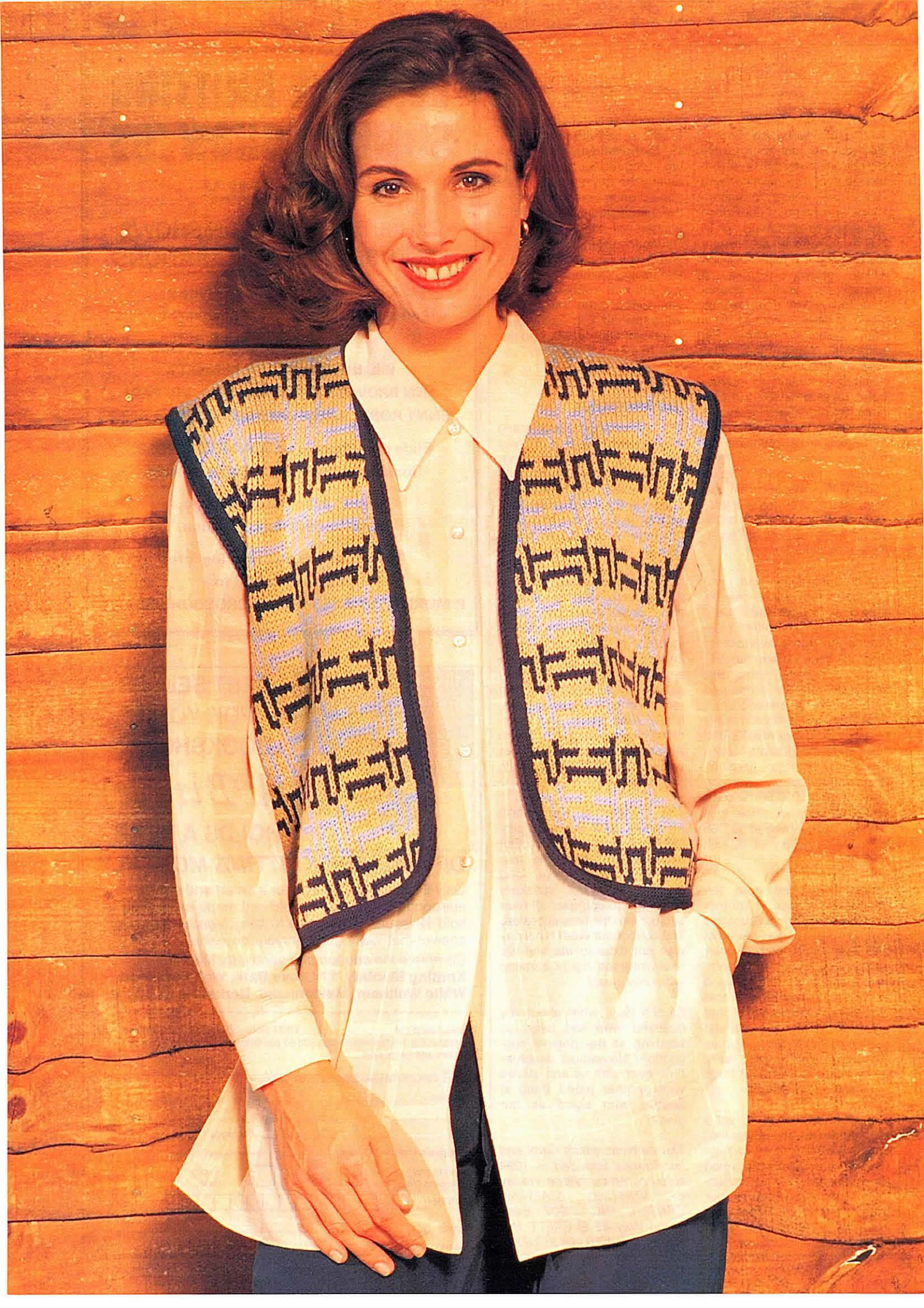
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03



THREAD YARNS

Thread yarns from left to right as follows:- Col 1 (Chamois), Col 2 (Light Navy), Col 3 (Ice).

PROGRAM

Prog - ENT
Erase - ENT
Cast On - 1 - ENT
All St Patt - NO
St Patt A - DOT - ENT
Reader - Card Row 1
Alter - ENT
Direct - ENT
E → E 3 - ENT
Direct OK - ENT
Knit Tech - 183 - ENT
Enlarge/Position - NO
All St Patt - ENT
Form - NO
L Ndl - 54 - [57, 60, 63] - ENT
R Ndl - 54 [57, 60, 63] - ENT

BACK

Electronics are not needed. Handle down. No strippers. Set up Ns on front bed from 54 [57, 60, 63] at left and right of centre O and corresponding Ns on back bed in WP. 108 [114, 120, 126] Ns on front bed. * Set RC at 000. Set lock on N/N and ss to 2/2. Using Col.1, K 1 row. Hang cast-on comb and weights. Set lock on CX/CX and ss to 3/3, K 2 rows. Set lock on N/N and ss to 6/6, K 1 row *.

PREPARE FOR FAIR ISLE FABRIC

** Switch on electronics

Press fast forward > > > to select program on screen

Press - NO

Start cast on - ENT

Start Pos - ENT

Press ABC button and select Patt A.

(This method of selection sets RC at 000.) Arrange pushers on front bed in rest position. Follow screen. Set lock on N/LX, insert blue strippers and use colour sequence given in Knitting Notes for Waistcoat A or B **. K until RC shows 120.

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This pattern is suitable for Passap/Pfaff Duo-matic/E6000 machines.

MATERIALS

Forsell Superwash 4-ply wool. (Yarn Guide No. 11.)
1 x 500g cone in Chamois (Col 1).
1 x 500g cone in Light Navy (Col 2).
1 x 500g cone in Ice (Col 3).

GARMENT WEIGHT

Finished garment in first size weighs 330g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 88 [93, 98, 103] cm, 34½ [36½, 38½, 40½] in.
Length to shoulder 51.5 cm, 20½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches on each bed and 48 rows to 10 cm, 4 in measured over Fair Isle fabric Knit Tech 183 with lock set on N/LX (stitch size approximately 6/6).

For perfect results, please check your tension carefully.

KNITTING NOTES

- Cast on comb and weights are used throughout.
- Blue strippers and black strippers are used.
- These two different patterns are programmed in exactly the same way with the same knitting technique 183.

WAISTCOAT A

This is knitted in two colours, changing the second colour every 20 rows.

* K 2 rows Col 1 and 2 rows Col 2; rep from * 4 times more. ** K 2 rows Col 1 and 2 rows Col 3; rep from ** 4 times more. These 40 rows form pattern.

WAISTCOAT B

This is knitted in three colours throughout while the computer is still programmed for only two and this creates a different look to the fabric.

K 2 rows Col 1, 2 rows Col 2 and 2 rows Col 3.

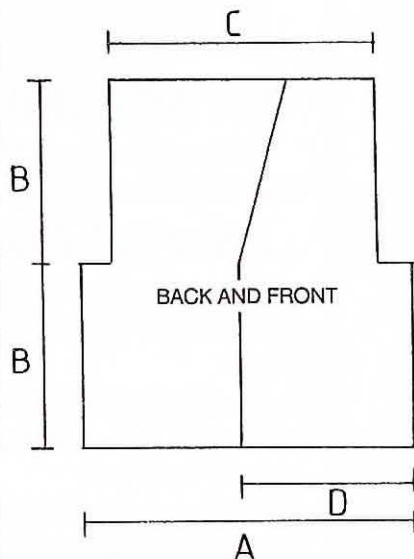
SHAPE ARMHOLES

Cast off 10 sts on each bed at beg of next 2 rows. 88 [94, 100, 106] sts on front bed. K until RC shows 240. Switch off electronics. Set lock on N/N and stitch size to 5/5. Using Col.1, K 1 row. Set stitch size to 5½/5½, K 1 row. Cast off.

RIGHT FRONT

Electronics are not needed. Handle down. No strippers. Set up Ns on front bed from 54 [57, 60, 63] at left to 2 at right of centre O and corresponding Ns on back bed in WP. 56 [59, 62, 65] Ns on front bed. Work as for Back from * to *.

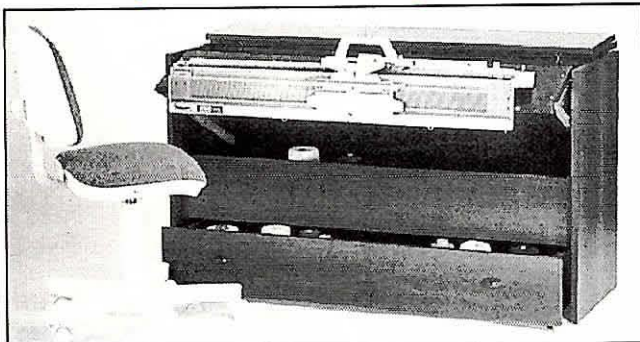
76 ▶



A = 45 [47.5, 50, 52.5] cm
B = 25 cm
C = 36.5 [39, 41.5, 44] cm
D = 23 [24.5, 25.5, 27] cm

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PREPARE FOR FAIR ISLE FABRIC

Select Patt A as for Back from ** to ** noting the following changes:- when Cast-On shows, press COR and program L Ndl -54 [-57, -60, -63] and R Ndl 2. K until RC shows 121.

SHAPE ARMHOLE

Cast off 10 sts on each bed at beg of next row. 46 [49, 52, 55] sts on front bed.

SHAPE FRONT EDGE

Dec 1 st on each bed at right edge on next and every foll 10th row until 34 [37, 40, 43] sts rem on front bed. K until RC shows 240. Switch off electronics. Set lock on N/N and stitch size to 5/5. Using Col.1, K 1 row. Set stitch size to 5½/5½, K 1 row. Cast off.

LEFT FRONT

Electronics are not needed. Handle down. No strippers. Set up Ns on front bed from 2 at left and 54 [57, 60, 63] at right of centre O and corresponding Ns on back bed in WP. 56 [59, 62, 65] Ns on front bed. Work as for Right Front, reversing shaping and remembering to reprogram L Ndl 2 and R Ndl 54 [57, 60, 63].

BANDS

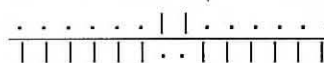
This method of knitting will save you the time and effort of casting on for each band. When you have finished knitting, cut through the centre of the waste knitting to separate the bands. Use a stitch holder or safety pin to shorten the band and prevent the weight lowering to the floor whilst knitting.

Electronics are not needed. Handle down. No strippers or pushers. Set up 14 Ns on each bed in WP. Set lock on N/N and ss to 2/2. Using WY, K 1 row. Hang small comb and one weight. Set lock on CX/CX and ss to 3/3, K 2

rows. Set lock on N/N and ss to 6/6, K 1 row. Handle up. Transfer sts as shown in Diagram.

DIAGRAM

Handle up



Black strippers. Set lock on SX/N and K 4 rows. Break off WY at cone, tie on main yarn - Col 2 for Waistcoat A or Col 1 for Waistcoat B. Using nylon cord, K 1 row by hand.

ARMHOLE BANDS (knit 2)

* Using main yarn, K 220 rows. Using nylon cord, K 1 row by hand. Using WY, K 20 rows. Using nylon cord, K 1 row by hand *. Rep from * to * for second band.

FRONT NECK AND LOWER BAND

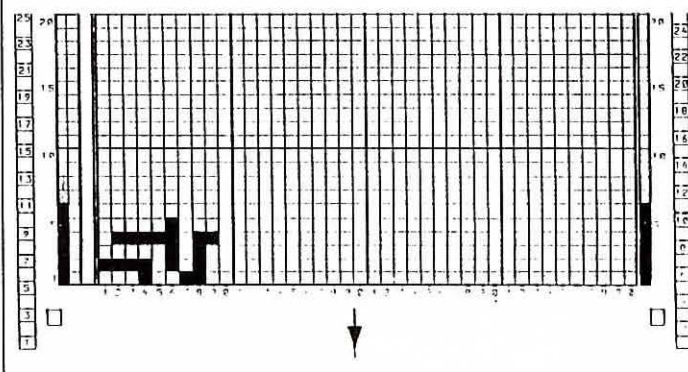
Using main yarn, K 730 [750, 770, 790] rows. Using nylon cord, K 1 row by hand. Using WY, K a few rows and release from machine.

BLOCKING AND PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Using matching colour throughout, join shoulder seams. Sew one edge of armhole band into position, stretching slightly. Join side seams. Pull out nylon cord at ends of armhole bands and join. Sew front, neck and lower band into position with ends at centre back neck. Fold all bands in half to inside and slip stitch neatly in position.



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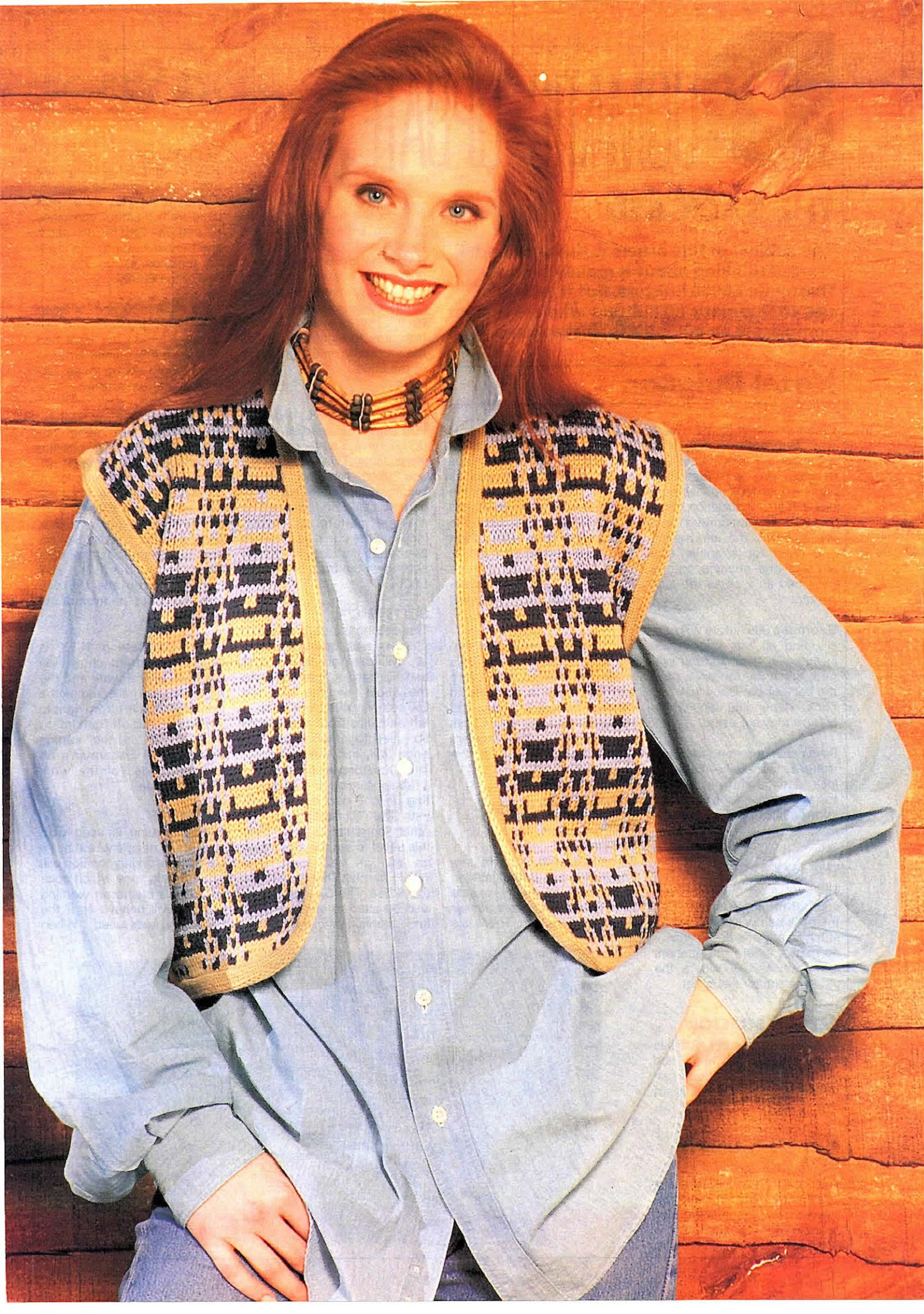
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DUOMATIC UPDATE

THE BACK BED

The subject of this article is the back bed. I started thinking about it mainly for new Duomatic E6000 knitters, but it will be of use to Duomatic 80 knitters who are not yet completely au fait with their machines.

Hazel Duignan

When you start knitting with your Duomatic E6000, it is essential that every time you decide on a Technique Number, you look up that technique in your instruction book. The little diagram printed there will give you the information you need for arranging the needles and pushers on the back bed as well as the lock setting.

Duomatic 80 knitters will usually find all this information included in their knitting pattern, stitch pattern book or at the back of the Deco 101-300 book – depending upon which pattern they are using.

Both machines – and the Duomatic 5, too – have the same lock settings and pushers on the back bed, so the following information refers to all three models.

THE N/X LEVER

The N/X lever has two settings. If the lever is set to N, the back bed will knit stocking stitch on any needles in work – no matter where the pushers are positioned or where the pattern selector dial is set.

PATTERN SELECTOR

The pattern selector dial has eight different settings and these will knit in various patterns when the N/X lever is set to X.

PUSHERS & ARROW KEYS

The pushers are used to select needles for patterning and the arrow keys will change the position of the pushers. If the left arrow key is pushed, the

position of the pushers is reversed as the lock passes from right to left and remains as set when the lock passes back to the right. When the right arrow key is pushed, the pushers stay as set when the lock passes from right to left and are reversed as the lock passes from left to right. If both arrow keys are pushed, the position of the pushers will be reversed on every row.

The O key between the two arrow keys releases the keys when it is pushed. Make sure that you push it in firmly to cancel the arrow keys and remember that the arrow keys do nothing to the pushers whilst they are still in the blocking rail.

PATTERN SELECTOR DIAL

SETTING 'A'

Combined with 'X', this setting makes a tuck loop instead of a stitch on every needle which does not have a pusher in working position. There is a

limit to the number of loops you can collect on any one needle and, to some extent, this depends upon the yarn used. The greatest number of loops I have ever collected on one needle is twenty! However, the more usual number is from one to eight. 'A' acts as the KX setting on the front lock of the E6000.

SETTING 'B'

Combined with 'X', this setting slips any needles which do not have a pusher in working position. This setting is the one used for Fair Isle or jacquard and short row knitting. It can also be used to make a pattern of slipped loops on the purl side of single bed fabric and acts as the LX setting on the front bed of the E6000.

SETTING 'C'

This setting is not affected by pushers and, combined with 'X', will knit from left to right and slip from right to left along the whole row. The front bed CX setting knits from right to left and slips from left to right so, used together, these settings will knit tubular fabric. The CX setting is also used for a tubular cast on. If the CX setting on one bed is combined with the 'N' setting on the other, longstitch is produced. It is usual to set the stitch size on the CX bed about one whole number higher than on the N bed. The CX setting can also be used to create a very firm, stable fabric by knitting

an even number of rows with the lock set to CX/CX, then one or more rows with the locks set to N/N.

SETTING 'D'

The 'D' and 'H' settings are used for combination stitches, although not very often. DX used with pushers combines AX and CX – that is, tuck stitch and tubular knitting. The letter 'O' replaces 'D' on the front bed of the E6000.

HX combines BX and CX when used with pushers and 'U' replaces 'H' on the front bed of the E6000. I shall write in more depth about these settings in a future article.

SETTING 'E'

The EX setting does not require pushers and knits the ever-popular Fisherman's rib. EX/N will produce tuck loops on every needle on the back bed as the lock passes from left to right. When the lock passes in the opposite direction, from right to left, all needles knit. This is Half Fisherman's rib and the pattern shows on the front of the work.

When the setting N/EX is used, the pattern shows on the back of the work and the tuck loops are collected on the front bed needles from right to left and knitted off from left to right. EX/EX is the setting used for Full Fisherman's rib and both sides of the work look the same.

SETTING 'F'

The FX setting is used with pushers. A needle which has a pusher in working position will knit normally; one which does not have a pusher in working position will behave as if the EX setting was used. When

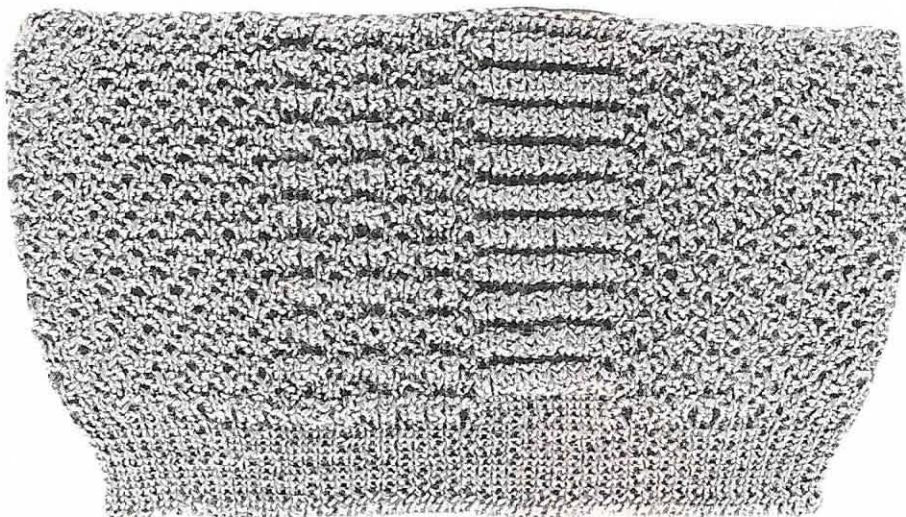


Fig. 1

Fig. 1a Handle down. Orange strippers.

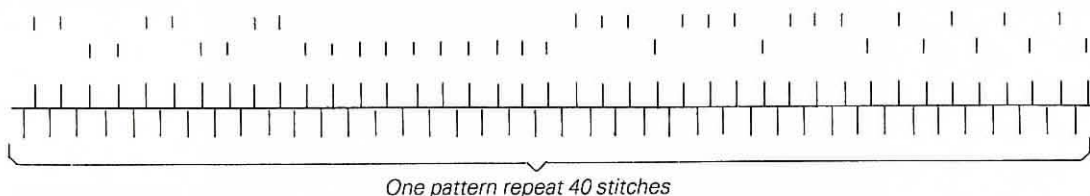
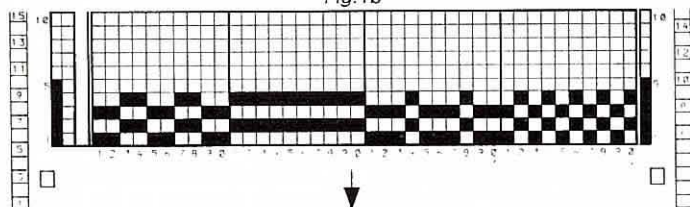


Fig. 1b



this setting is used for patterns, a fabric more stable than Fisherman's rib is produced and the patterns are usually very attractive. There is no equivalent setting on the front bed of the E6000. Therefore, to achieve the same fabric, KX should be used either with a built-in stitch pattern – such as Patt 167 or 168 – or with a pattern drawn on a card.

SETTING 'G'

GX is the magic setting which gets you out of trouble! If the machine jams, set the lock on both beds to GX, remove the strippers and the carriage will move freely. GX is also used for a free pass across the needlebed.

VARIATIONS

Knowing how to pattern by using the back bed of the machine will enable E6000 knitters to try out some of the stitch patterns produced in older books for the Duo 80 only, before deciding whether or not to put the pattern on to a card. It's also useful to try different back bed settings if you are trying to create a new stitch pattern. I often try out patterns in this way before putting them on to a card – because mistakes on a card are costly!

Look at Fig.1 and you will see a sample of a pattern I have knitted on the back bed. The pusher set-up for knitting is given in Fig.1a. The pattern could be used either by knitting two rows on AX←/N and two rows on AXO/N or using AX←/N only. I knitted two rows on AX←/N and two rows on AXO/N. I have also drawn the card shown in Fig.1b so that you can program it in the

usual way using either Tech 140 or Tech 138. Start with full needle rib setting, handle down and use orange strippers.

You could try any pusher selection you wish and knit as described. Try putting all the pushers to rest position on the back bed whilst knitting two rows AX←/N and two rows AXO/N. This produces a good border for tuck stitch; it is often used on babies' blankets and can also be used as an all-over pattern.

Should you decide to draw the card, try doubling the width when programming it into the console. Use Tech 138 or Tech 140 and you might find that

you prefer it to the original drawing.

DRAWING A CARD FROM A PUSHER SETTING

If you have not yet tried drawing a pattern card from a pusher setting, here are a few tips.

1. Begin on an odd-numbered row on the card and ink in one square for every pusher in rest position on the diagram.
2. On the next row on the card, ink in one square for every pusher in working position on the diagram.
3. Note that although I have repeated these two rows again on my card, it is not necessary to do so.
4. Finally, fill in the height columns at each side of the card. This will knit the pattern exactly as shown on the diagram.

AN FX PATTERN

Fig.2 shows an FX pattern and it's very easy to knit.

1. Cast on in full needle rib.
2. Arrange the pushers as shown in Fig.2a.
3. Set lock to FX←/N and knit two rows. Set lock to FXO/N and knit 18 rows. Repeat these 20 rows throughout.

The arrangement of pushers and the number of FXO/N rows can be varied, if you wish. You can draw a card for this, but it would have to be altered from two rows to 40 rows by multiplying by 20 in height.

I hope that this article has helped you to understand the back bed of your machine. We really are so lucky to have a super machine which patterns on both beds and we should all make the most of it!. Until next month, happy knitting.

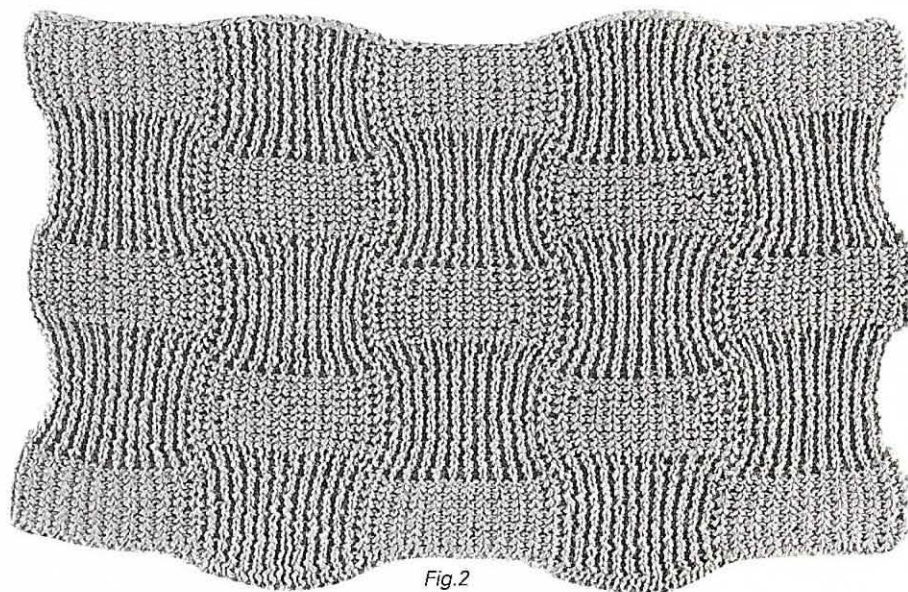
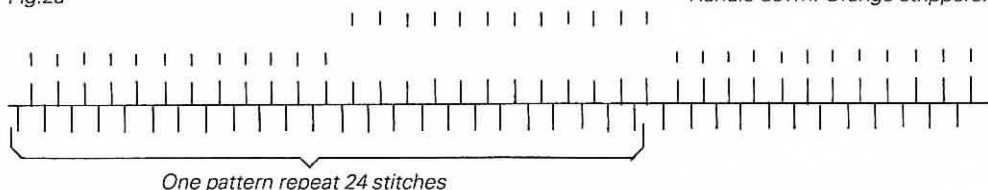


Fig.2

Fig.2a

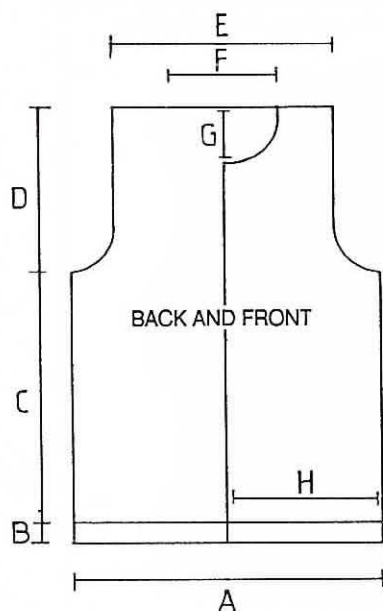


BACK

Handle up. Orange strippers. Set up 134 [146, 158, 170] Ns on each bed at centre of machine in WP for 1x1 rib. Set lock on N/N and ss to 2½/2½. Using two ends of MY, K 1 row. Set lock on CX/CX and ss to 3½/3½, K 2 rows. Set RC at 000. Set lock on N/N, ss to 4½/4½ and K 11 rows. Handle down. Transfer sts and arrange Ns as shown in Diagram 1. Pick up heel of sts and place on to empty Ns. Change to black strippers. Set RC at 000. Set lock on EX/N and ss to 3½/6. K 186 rows.

SHAPE ARMHOLES

Set RC at 000. Cast off 5 sts on front bed at beg of next 2 rows, 3 sts on front bed at beg of foll 2 rows and 2 sts on front bed at beg of foll 2 rows. K 2 rows. Dec 1 st on front bed at each end on next and every foll 3rd row until 94 [106, 118, 130] sts rem on front bed. K 82 rows. RC shows 118. Place marker at each side of centre 44 Ns on front bed. Cast off loosely.



- A = 50.5 [55, 60, 64.5] cm
 B = 3 cm
 C = 40.5 cm
 D = 26 cm
 E = 35.5 [40, 44.5, 49] cm
 F = 17 cm
 G = 8.5 cm
 H = 24.5 [26.5, 29, 31.5] cm

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duo 5, Duo 80 or E6000 machines.

MATERIALS

Forsell Naturell (used double throughout).

(Yarn Guide No. 12 for 2 ends.)

2 x 400g cones in White (MY).

9 buttons.

GARMENT WEIGHT

Finished garment in second size weighs 450g.

The fibre content of this yarn is 80% Wool, 20% Alpaca. For further information about this yarn, please write to the following address:- T Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

PATTERN INFORMATION

For a list of the abbreviations we use, our Yarn Guide and mock rib instructions, please look under Pattern Information in Contents list on page 5.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107, 112-117] cm, 32-34 [36-38, 40-42, 44-46] in.

Actual size 100 [109, 119, 128] cm, 39½ [43, 47, 50½] in.

Length to shoulder 69.5 cm, 27½ in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on front bed to 19 cm, 7½ in and 100 rows to 22 cm, 8¾ in measured over pattern using two ends of yarn, with needles arranged as Diagram 1 and lock on EX/N (stitch size approximately 3½/6). Wash, dry and steam tension swatch before measuring.

For perfect results, please check your tension carefully.

KNITTING NOTES

- Either side of this fabric can be used as right side.
- No electronics are needed.
- Decreased stitches are given for the front bed. Stitches on the back bed should be decreased, as required, to keep the pattern correct.
- When knitting the neckband, check that the three end stitches knit off correctly on the first few rows.
- Although this yarn is called 'White', it is a warm, creamy white which goes well with most colours.

LEFT FRONT

Handle up. Orange strippers. On each bed, set up 9 Ns at left and 67 [73, 79, 85] Ns at right at centre of machine in WP for 1x1 rib. 76 [82, 88, 94] Ns on each bed. Set lock on N/N and ss to 2½/2½. Using two ends of MY, K 1 row. Set lock on CX/CX and ss to 3½/3½, K 2 rows. Arrange 12 sts at left as shown in Diagram 2. Set RC at 000. Set lock on N/N, ss to 4½/4½ and K 11 rows. Transfer 12 sts at left on to a length of WY and remove from machine. Inc 1 st at left edge. 65 [71, 77, 83] sts. Handle down. Transfer sts and arrange Ns as shown in Diagram 1. Pick up heel of sts and place on to empty Ns. Change to black strippers. Set RC at 000. Set lock on EX/N and ss to 3½/6. K 186 rows.

SHAPE ARMHOLE

Set RC at 000. Cast off 5 sts on front bed at beg of next row, K 1 row. Cast off 3 sts on front bed at beg of next row, K 1 row. Cast off 2 sts on front bed at beg of next row. K 3 rows. Dec 1 st on front bed at armhole edge on next and every foll 3rd row until 45 [51, 57, 63] sts rem on front bed. K 43 rows. RC shows 79.

SHAPE NECK

Set RC at 000. Cast off 5 sts on front bed at beg of next row, K 1 row. Cast off 2 sts on front bed at beg of next row, K 1 row. Dec 1 st on each bed at beg of next and every foll alt row until 25 [31, 37, 43] sts rem on front bed. K until RC shows 39. Cast off loosely.

RIGHT FRONT

Work as for Left Front, reversing shapings and needle arrangement.

BUTTONHOLE BAND

Handle up. Orange strippers. Replace 12 band sts from WY on to Ns, keeping needle arrangement correct. Set RC at 000. Set lock on N/N, ss to 4½/4½ and use two ends of MY. * Counting from front edge, make an eyelet buttonhole over 7th and 8th Ns, K 32 rows; rep from * 6 times more. Make another buttonhole over same Ns as before. K 8 rows. RC shows 232. Using WY, K a few rows and release from machine.



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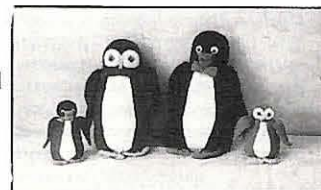


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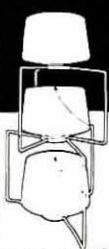
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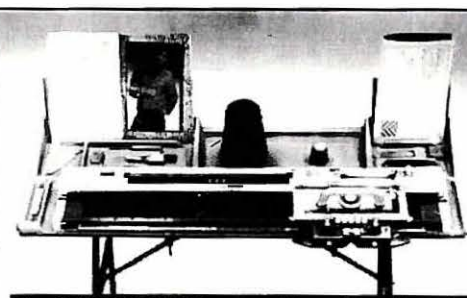
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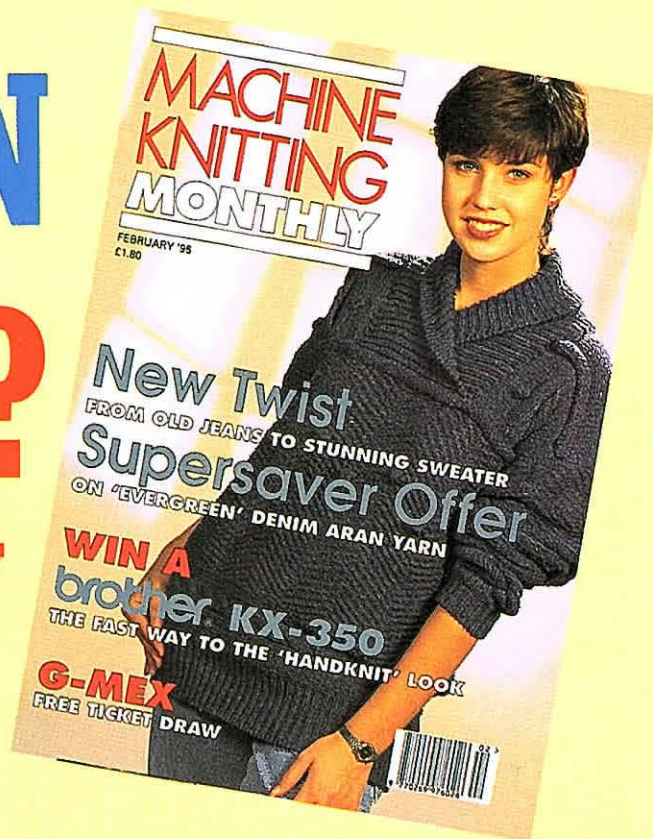
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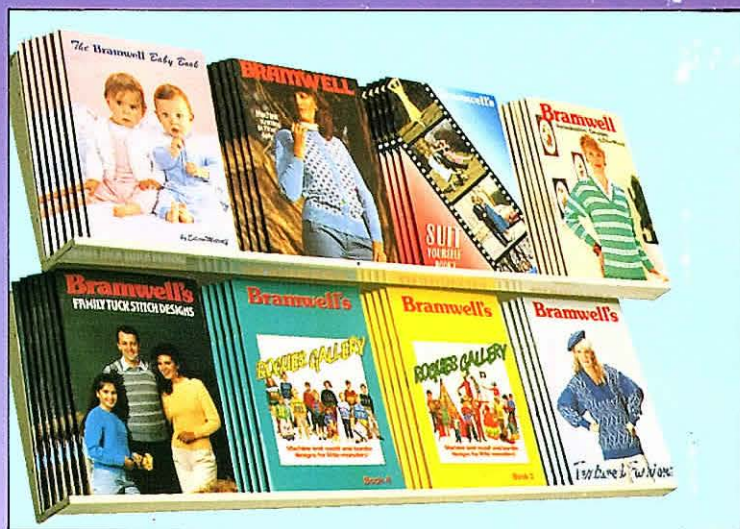
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